November/December 1991
Volume 18, Number 5

STEREO WORLD

NSA National Stereoscopic Association

The Magazine of Stereo Photography

H. H. Bennett • Stereo Postcards • Lissajous 3-D

A TREASURE CHEST OF RARE 3-D DISCOVERIES

by Ron Labbe

3-D Treasures

3-D Space Specs

Hard to believe, but it seems that anaglyph glasses were once sold right along with sunglasses! Though this "3-D SPACE SPECS" display is not dated, I have to guess it's a 1950s remnant: "For viewing 3-D comic books...Jig-Saw Puzzles...Advertising Material in 3-D printing only." Interestingly, the lenses are red and *green*, green being on the right. The display was made for regular sunglasses, but a SPACE SPECS sticker was attached which proudly announces that 3-D is "for Youngsters from 6-60."

STEREO WORLD

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Front Cover:

H.H. Bennett No. 158, "Pleasure Steamer Dell Queen." Henry Hamilton Bennett spent much of his career recording the Dells of the Wisconsin River in stereographs that brought fame to his photographic skills and tourists to the area. His life and work (and still-functioning stereo publishing business) are examined in "H.H. Bennett of Wisconsin" by Larry L. Hess on page 4.

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Member, International Stereoscopic Union

COMMENTS AND OBSERVATIONS
by John Dennis

Editor's View

A Man, A River and Two Lenses

Considering all the stereographers covered in the pages of *Stereo World* over the past 18 years, it seems ironic that we haven't, until this issue's feature by Larry Hess, included Henry Hamilton Bennett of Wisconsin. There are several aspects of his story making him more than worthy of attention, including the unusually high quality of his work and its importance in making the Dells of the Wisconsin River one of the most well known natural wonders in the country. Added to the significance of Bennett and his work is the fact that his studio remains in business today, at the same location in the same town, selling prints from his original glass negatives and stereographs from the original stock.

While unsold views by other publishers (like Kilburn or Keystone) do on occasion become available from private or museum stocks,only Bennett views are still sold directly from the original drawers in the original building. Now on the National Register of Historic Places as the oldest photo studio in the U.S. in operation by members of the same family, the one-story brick studio building in Wisconsin Dells is both museum and sales office for the H.H. Bennett Studio Foundation. The main room is crowded with counters full of images, sample books, views and stereoscopes while the walls are covered with Bennett's large format photos. In one corner, above a case filled with a stereo camera and other equipment, a large glass negative of a Dells rock formation is illuminated from the rear. Next to this is a door over which hangs a small sign reading "America's Oldest Darkroom."

An exhibit at the Milwaukee Art Museum, "H.H. Bennett: A Sense of Place" continues through April 12, 1992 and will later travel nationally. (See Sept./Oct. '91, page 41 or contact the Milwaukee Art Museum, 750 N. Lincoln Memorial Dr., Milwaukee, WI 53202.)

Random Date 3-D

The 1992 freeviewing 3-D calendar from N.E. Thing Enterprises (see July/Aug. page 30) arrived about mid January, leading to a worry that somehow *Stereo World's* general lateness has become contagious among 3-D publishing efforts. The result, however, was well worth the wait.

Each of the twelve 10½ x 16" pages presents a single-frame stereogram relating to the month. Some are framed by flat images while others take up the entire width of the page. Five of the months feature full color illustrations using the "wallpaper" technique in which repeated rows of images pop into several planes of depth when any two adjacent figures are fused. The rest are monochrome, computer generated random dot images like the original "Pentica" ad and the puzzles in the November '91 issue of *OMNI* magazine, but with the added impact of larger size.

While one image of kites in the sky and one of Saturn are less than impressive, the January, May, July, September and October images are worth the price of the entire calendar and will be saved as posters by many 3-D graphics fans long after the year has passed. The calendar, with 3-D images by Tom Baccei and Dan Dyckman, is $20 from N.E. Thing Enterprises, Box 1827, Cambridge, MA 02139. The company also now offers do-it-yourself random dot stereo programs for both PC and Mac computer users. T-shirts, postcards, and a STARE-E-O book are the company's next projects.

In the meantime, the random dot rash has spread to other publications including, believe-it-or-not, the *Technical Analysis of Stocks & Commodities* magazine for September and October of '91. Ads using single-frame random dot images with simple shapes hidden in them appeared from the MESA software company of Goleta, CA. announcing that "MESA and 3-D Pull Signals From Noise."

2½ Corrections for the Sept./Oct. '91 Issue

Before anyone else writes in about it, NO, Yashica (page 32) isn't spelled with a "K" and yes, we did know it and do know it. Somewhere between David Starkman's original text and the stumbling tips of my fingers on the keyboard, one of those once-started-easily-repeated errors crept in during an "Attack of the Zombie Editor" 1:30 am work session. I even *owned* a Yashica (TLR) once, but no memory of it surfaced in time to korrect the kontinuing kalamity.

The photo at the upper left of page 18 was flopped when the half-tone negative was inserted into the page for printing. For the caption (and a good portion of the city of Paris) to make sense, the image should be viewed in a mirror. We've always resisted using the mirror viewing technique for stereo pairs, but it will work nicely for this flat photo!

In the third column of page 30, some words were blocked out in the printing process, probably by a stray piece of lithographic tape. They are: "...system *works. It is* a boxlike device about *four feet high,* studded with...".

READER'S COMMENTS AND QUESTIONS

Letters

Video Game 3-D or NOT?

Many of your readers may be interested in Sega's new "Holographic Video Game" called *Time Traveler*. Full color, animated characters are focused in space and appear to be holographic. The game controls allow movement in two directions (left, right, up and down). Near and far movements are not present. The entire scene appears as a curved postcard in space. Players can run their hands through the image.

No glasses are needed. Several people can see the effect at the same time, although there is distortion as one changes viewing position. On some units, an optical autostereoscopic display can be seen above the futuristic cabinet.

Even though the effect is two dimensional, it is still impressive. Success of this system may depend more on game play than the holographic effect. Time will tell.

Raymond Bolt
Alexander City, AL

Passport to Stereo

3-D seems to pop up in odd places. The enclosed ad for passport photos was obviously taken with the now somewhat standard Polaroid 3-D camera used in most department store studios and even many professional studios for passports. The tiny photos in this ad can be free viewed [via convergence viewing] and the stereo revealed easily.

Passports require two identical photos. 3-D Polaroid portraits would produce two pictures taken at the same instant, but as we know, are not truly identical, being offset by about two and a half inches.

If you don't have access to a 3-D camera available for family pictures, find the best deal locally for passport photos, and check to be sure it is a twin lens camera producing an instantaneous pair. Then have them take your portrait and ask for it UNCUT. Take the

PASSPORT PHOTOS

Our instant color passport photos meet U.S. government requirements for legal passports and are also ideal for business publications, resumes, license registrations and wedding and

print home and cut it yourself for a print viewer of free viewing. You might as well have everyone in the family's "passport" photos made. For a price of five to ten dollars each you can have a set of true 3-D photos of the whole gang for less than the sitting charge alone for a single individual portrait in most studios.

Paul Enchelmayer
South Miami, FL

Salt Lake City

Re: Salt Lake City view, page 5, Vol. 18 No. 3.

I greatly enjoyed the whole issue, particularly the excellent reproduction of the stereoviews. I have a question:

The view of East Temple Street bothered my "free view" around the center of the picture. Closer checking shows that the lady crossing the street appears on the *left* side of the clock in the left picture and on the *right* side in the right picture. Then I realized several figures had moved, denoting that the right hand picture was taken several seconds later than the left. What gives? Do we have a sticking shutter? Is this common?

Charles J. Holland, Jr.
Dallas, TX

Explore the World of Stereo Images

Please enroll me as a member of the National Stereoscopic Association. I understand that my one-year subscription to *Stereo World* will begin with the March/April issue of the current year.

- ☐ U.S. membership mailed third class ($22).
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The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.

Fig. 1. H.H. Bennett and camera in a rowboat.

H. H. Bennett of Wisconsin

by Larry L. Hess

More than a century ago Wisconsin Dells, then Kilbourn City, Wisconsin, became the home of the Bennett Studio. Like many tourists, my initial visit to the studio five years ago was my first exposure to stereographs and stereo photography. At the studio, Jean Reese, Mr. Bennett's granddaughter, explained historic details of the studio and the stereographs produced there. Even today the studio has an amazing assortment of original Bennett stereographs still available for purchase. Recently I returned for a second visit with the Reese family, and here share some of the story and work of Henry H. Bennett.

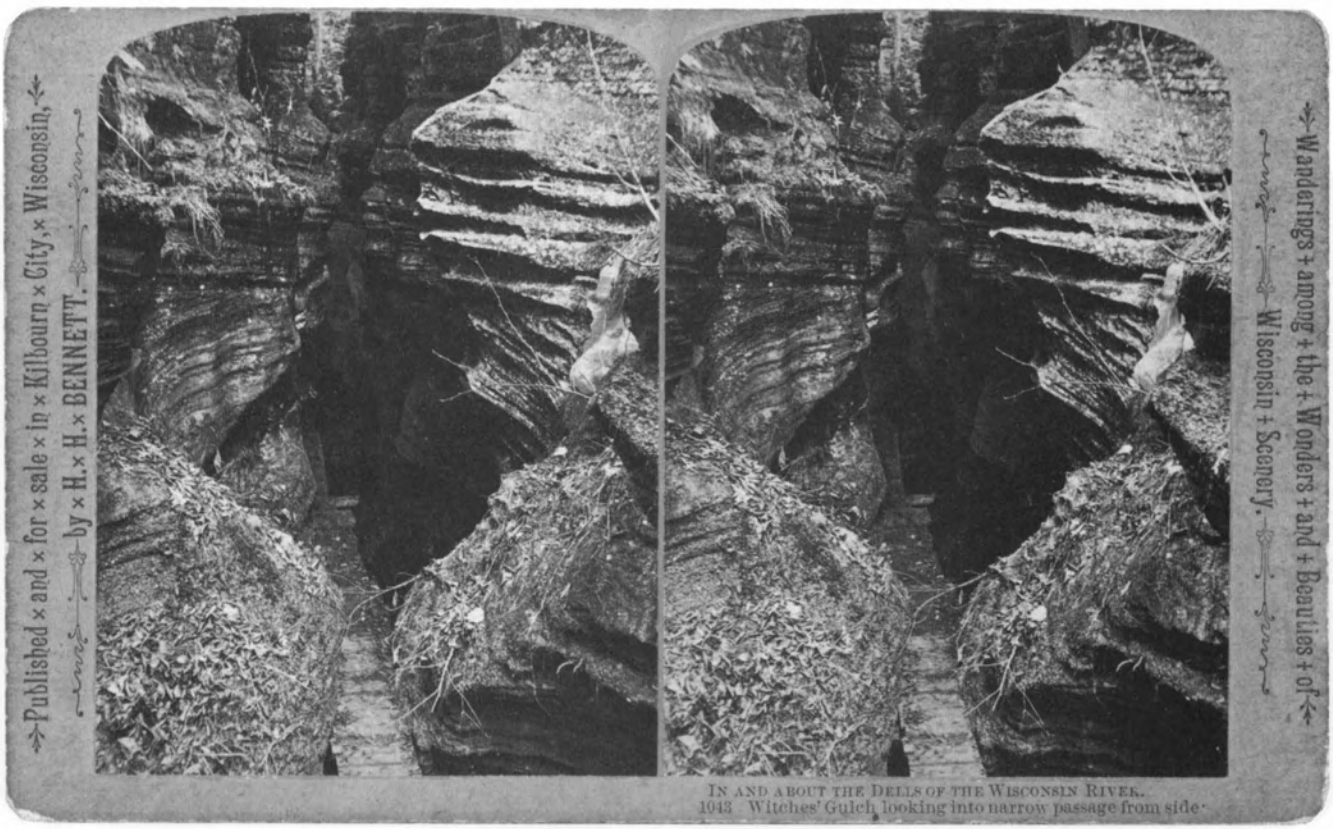
Henry Hamilton Bennett (figure 1) was born on January 15, 1843 at his grandfather's farm in Farnham, Quebec. At fourteen, Henry, his father and uncle traveled in search of work to Kilbourn, Wisconsin where they were later joined by the rest of the family. Henry worked at various jobs until 1861 when he joined the Union Army's Wisconsin River Volunteers and served slightly over three years. Upon returning from the Civil War, his photographic career began with arrangements to buy Leroy Gates' Gallery (a tintype studio) in Kilbourn. During 1865 Mr. Bennett produced his first stereo, a view of the original wooden bridge over the Wisconsin River at the Narrows, which was to be destroyed by a flood in 1866. Following a period in the Gates Gallery, Henry married Francis "Frankie" Douty in January, 1867. Mr. Gates had sold the gallery building to an out-of-town photographer, and for a short time after his wedding Bennett worked from his photo-tent in towns around the Kilbourn area.

Returning to Kilbourn in 1868, Henry and Frankie settled once again in the Gates Gallery, which they were able to lease when its sale to the other photographer fell through. Bennett refined his equipment by constructing a stereo camera and a portable dark tent. Both simplified his field work. By the early 1870s business at the studio was improving and Bennett and his brothers were conducting rowboat tours of the Dells on a daily basis. Bennett's specialty was photographing the secluded side canyons and rock formations along the river. After a river tour, visitors would often purchase stereo views (like figure 2) of the sights they had visited. In 1872 Bennett advertised over 200 stereo view titles and by 1874 the studio reported sales of more than 20,000 copies.

Powered tour boat operations started in the summer of 1872

"Even today the studio has an amazing assortment of original Bennett stereographs still available for purchase."

Fig. 2. Bennett No. 1043, "Witches' Gulch looking into narrow passage from side."


Published × and × for × sale × in × Kilbourn × City, × Wisconsin, ×
by × H. × H. × BENNETT.
Wanderings + among + the + Wonders + and + Beauties + of
Wisconsin + Scenery.
IN AND ABOUT THE DELLS OF THE WISCONSIN RIVER.
1043 Witches' Gulch looking into narrow passage from side.

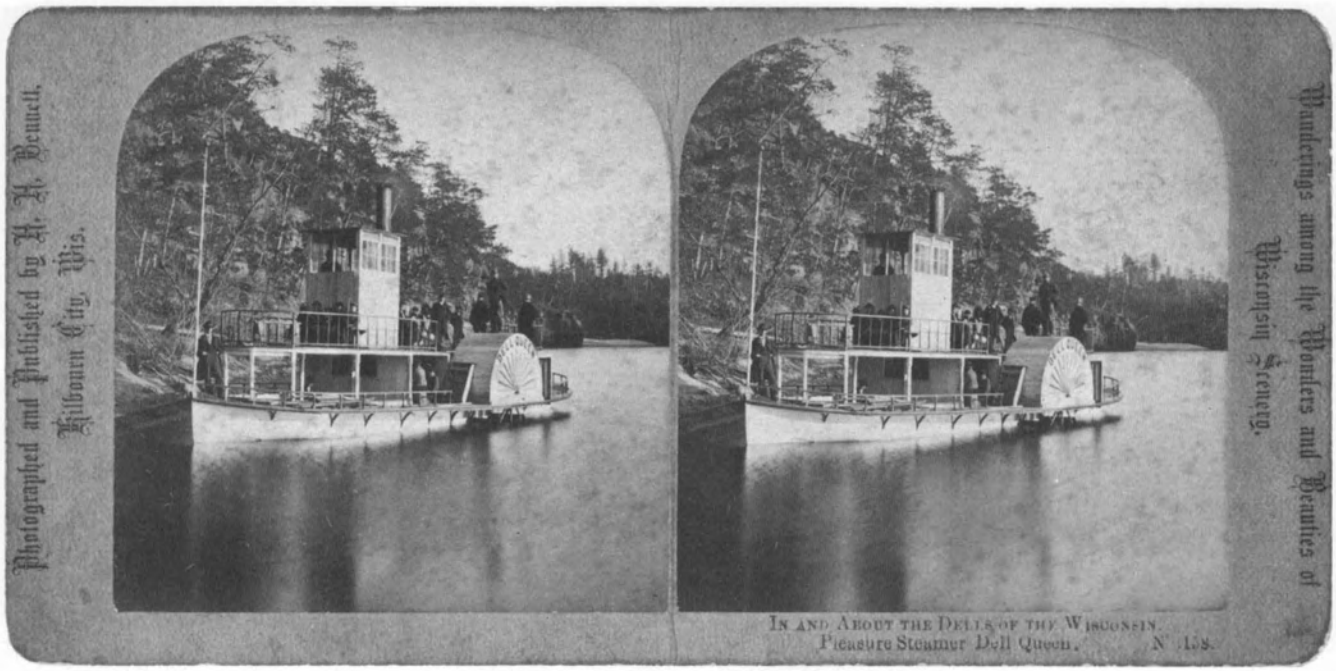

Photographed and Published by H. H. Bennett,
Kilbourn City, Wis.
Wanderings among the Wonders and Beauties of
Wisconsin Scenery.
In and About the Dells of the Wisconsin.
Pleasure Steamer Dell Queen. No. 158.

Fig. 3. Bennett No. 158, "Pleasure Steamer Dell Queen."

with the arrival of the steamer Modocawanda. As tourist operations continued to grow, a second steamer, the Dell Queen, was launched the following summer. Bennett photographed this pleasure steamer (figure 3) for his early *Wandering among the Wonders and Beauty of Wisconsin Scenery* series.Beyond his stereo record of the Dells, Mr. Bennett photographed groups of boat passengers and offered prints for sale after their tours. The fleet of tour boats soon grew to include the Apollo, the Champion, and the Alexander Mitchell. During the mid-1870s Kilbourn continued to develop as a resort and Bennett illustrated railroad handbooks and Dells guidebooks to support the area's growth. His business success undoubtedly helped their growing family that now included three children; Hattie, Ashley and Nellie.

"Falling in love with the Dells," as Bennett wrote, is beautifully documented in his stereograph series *In and About the Dells of the Wisconsin River*. He traveled extensively throughout the Dells, photographing both the scenic beauty and tourist activities of the time. An example from the Dells series (figure 4) shows a tour steamer at Leland's Point about two and a half miles north of Kilbourn. The Dells series is Bennett's largest of the sixteen catalog series, and

Fig. 4. Bennett No. 117, "Up the river from opposite Leland's Point."

Photographed and Published by H. H. Bennett,
Kilbourn City, Wis.
Wanderings among the Wonders and Beauties of
Wisconsin Scenery.
In and about the Dells of the Wisconsin River.
117. Up the river from opposite Leland's Point.

Published × and × for × sale × in × Kilbourn × City, × Wisconsin, ×
by × H. × H. × BENNETT.
Wanderings + among + the + Wonders + and + Beauties + of +
Wisconsin + Scenery
IN AND ABOUT THE DELLS OF THE WISCONSIN RIVER.
1139. Up the river from behind Steamboat Rock.

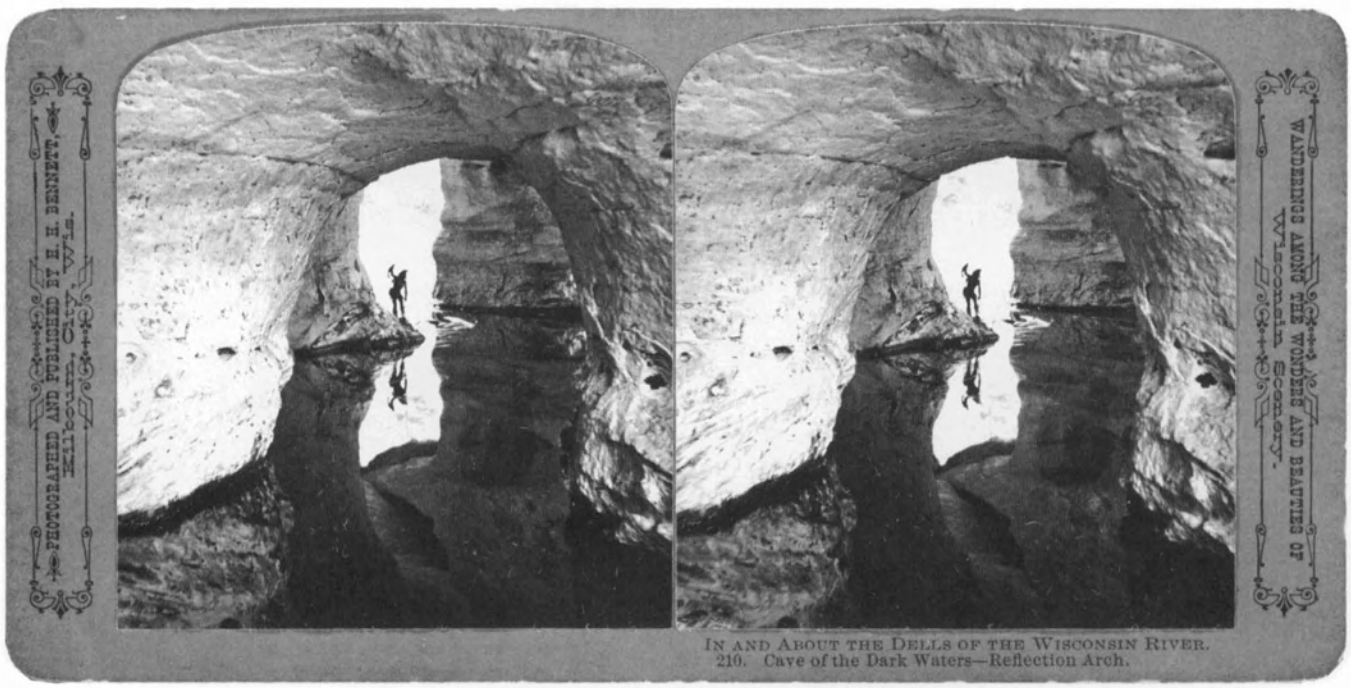
Fig. 5. Bennett No. 1139, "Up the river from behind Steamboat Rock." Posed in this idyllic setting are Miriam and Ruth Bennett.

includes over four hundred views taken between 1865 and 1900. Many views recorded locations completely covered by the higher river waters of today.

Some outstanding Bennett views in the Dells series picture family members and friends within scenic landscapes. Figure 5 pictures Miriam and Ruth Bennett, who were often his models, at the river near Steamboat Rock. Ruth's daughter, Jean Reese, retains fond memories of their river trips, years after the photos were taken. Miriam also wrote about how tiresome posing for their father could be.

The "Cave of the Dark Waters" views, part of the Dells series, feature a combination of Dells scenery and Bennett creativity. To

Fig. 6. Bennett No. 210, "Cave of the Dark Waters - Reflection Arch." In order to make the dark interior visible in a photograph, Bennett whitewashed the rock surfaces to within inches of the waterline.


PHOTOGRAPHED AND PUBLISHED BY H. H. BENNETT,
Kilbourn City, Wis.
WANDERINGS AMONG THE WONDERS AND BEAUTIES OF
Wisconsin Scenery.
IN AND ABOUT THE DELLS OF THE WISCONSIN RIVER.
210. Cave of the Dark Waters—Reflection Arch.

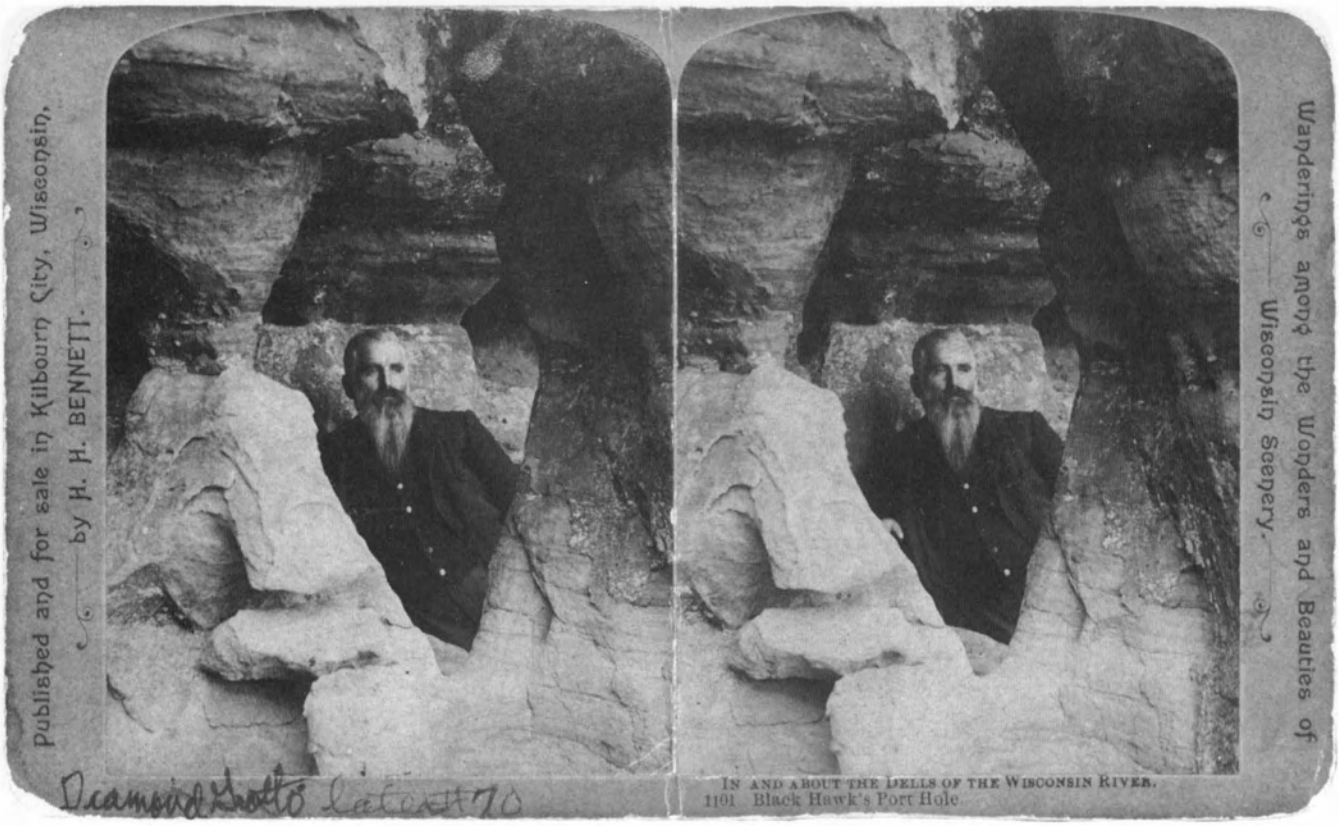
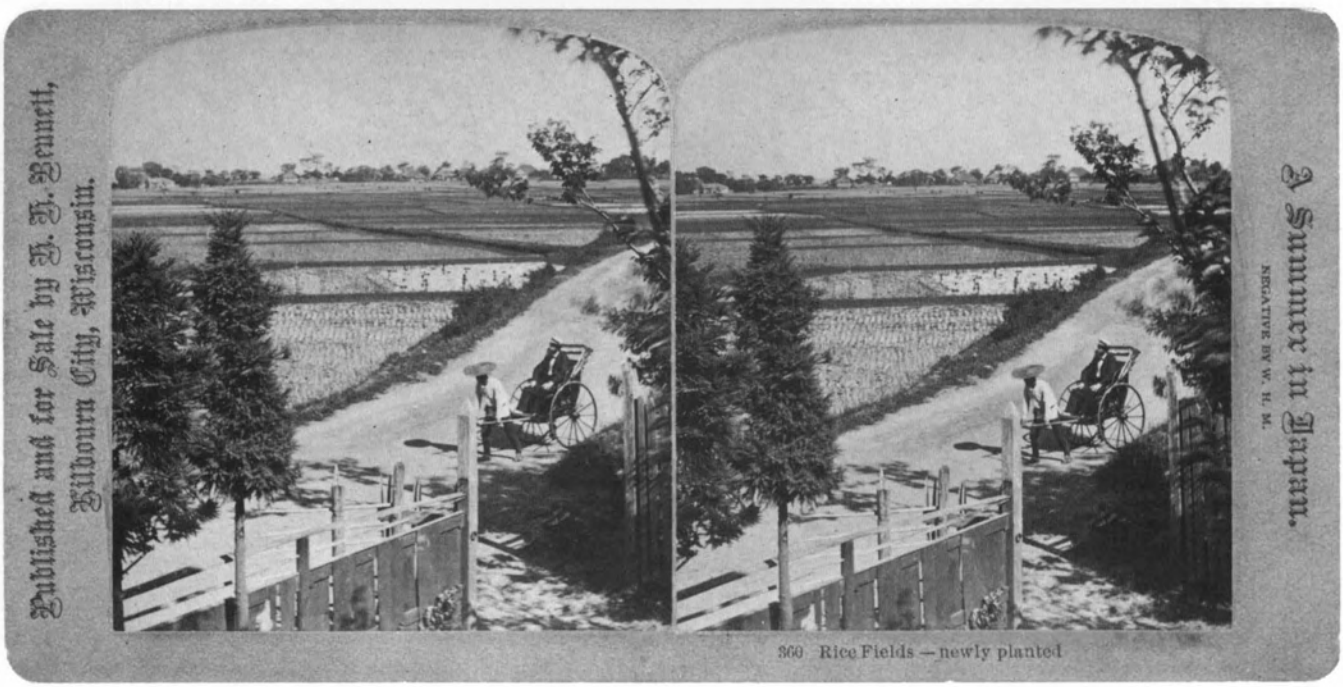

Published and for sale in Kilbourn City, Wisconsin,
by H. H. BENNETT.
Wanderings among the Wonders and Beauties of
Wisconsin Scenery.
IN AND ABOUT THE DELLS OF THE WISCONSIN RIVER.
1101 Black Hawk's Port Hole.

Fig. 7. Bennett No. 1101, "Black Hawk's Port Hole." Posing behind the rocks is Bennett's friend and associate William Metcalf. The image was also issued in standard size stereo format as No. 70.

obtain adequate lighting for figure 6, he whitewashed the cave walls and then placed the life-like figure in the background. Reportedly the cave views were used in a Wisconsin court to discredit photographic evidence. It was argued that since a scene could be created and photographed, like the Bennett views, photographs must not be reliable as evidence. The "Cave of the Dark Waters" views have a number of variations since different negatives were exposed from slightly different camera positions.

William Metcalf, a long time Milwaukee resident, first learned of Bennett through his stereo views. Metcalf came from New York City in 1843 with a friend,

Fig. 8. Bennett No. 360, "Rice Fields - newly planted." The view is from the series A SUMMER IN JAPAN, stereographed by William Metcalf with a camera made by Bennett.


Published and for Sale by H. H. Bennett,
Kilbourn City, Wisconsin.
A Summer in Japan.
NEGATIVE BY W. H. M.
360 Rice Fields — newly planted

Charles Bradley, and together they started in business as Bradley & Metcalf, selling footwear. In 1845 their partnership expanded, becoming the first Western manufacturer of shoes and boots that were distributed throughout much of the Western United States. At the time of his acquaintance with Bennett, Metcalf's business success provided him the means to travel extensively and support the work of artists. The two became close friends, traveling together on photographic trips through the Dells and Winnebago Indian areas. Metcalf was nicknamed "The Hermit of Diamond Grotto" based on the view in figure 7.

Metcalf's friendship provided Bennett with both financial and professional rewards. Mr. Metcalf often reviewed Bennett's stereographs, commenting on composition and suggesting possible improvements. Bennett built a stereo camera for his friend in 1877, and Metcalf used it to photograph a series of twenty-six views during a trip to Japan. Bennett cataloged this series as "A summer in Japan." (figure 8) Metcalf's greatest contribution, however, was a loan in 1875 that financed the construction of the H.H. Bennett Studio. Following Metcalf's death in 1892, his stereo camera and accessories were given to Bennett and today are on display at the studio.

Fig. 9. The west side of the Bennett Studio in 1875. Note the angled windows of the studio area at the center and the revolving print house behind the building. Named to the National Register of Historic Places in 1976, it is the oldest photo studio in the U.S. in continuous operation by members of the same family.

The H.H. Bennett Studio is a rectangular building about twenty feet wide by eighty feet deep located on Broadway, the town's main street. The business area at the

Fig. 10. Bennett No. 1432, "Running the Kilbourn dam, On board the Raft."

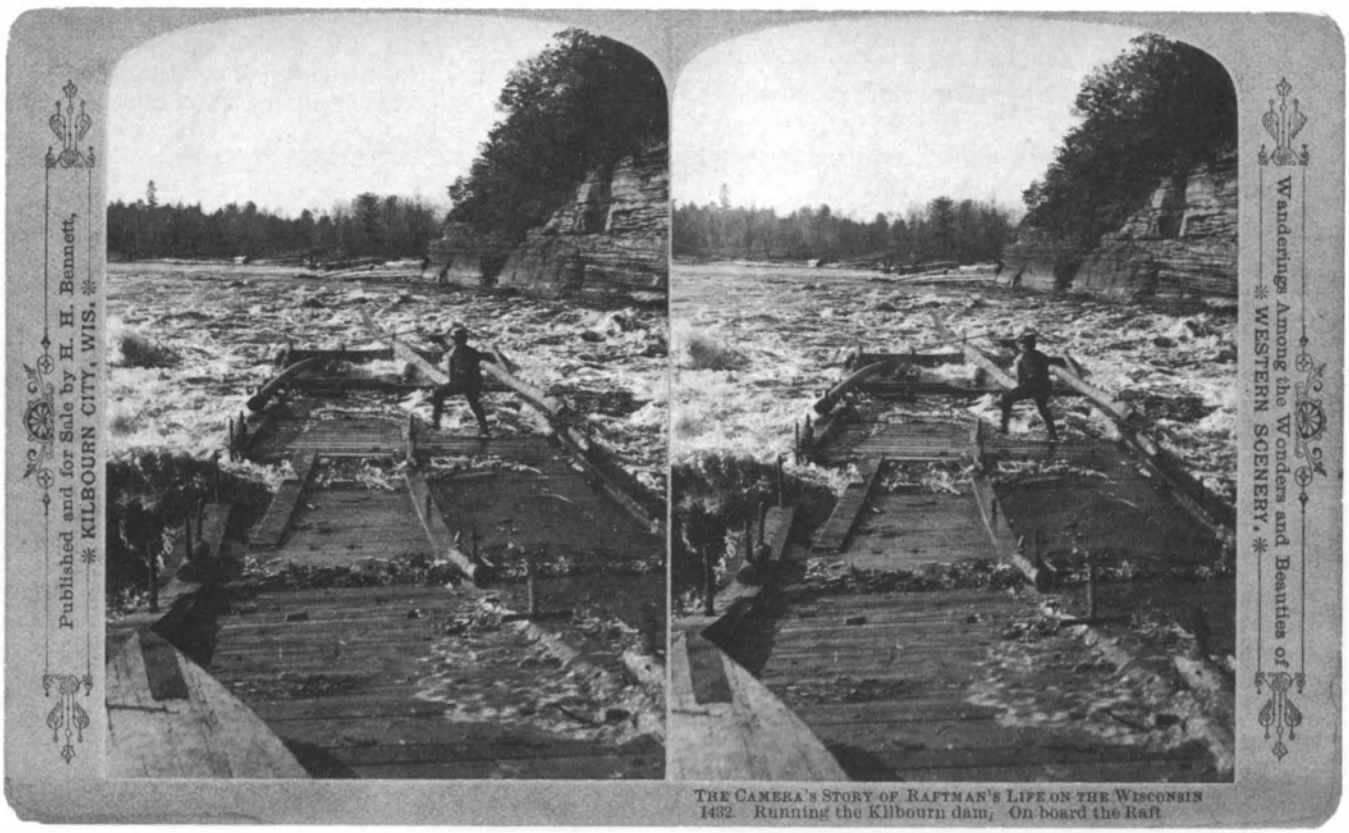
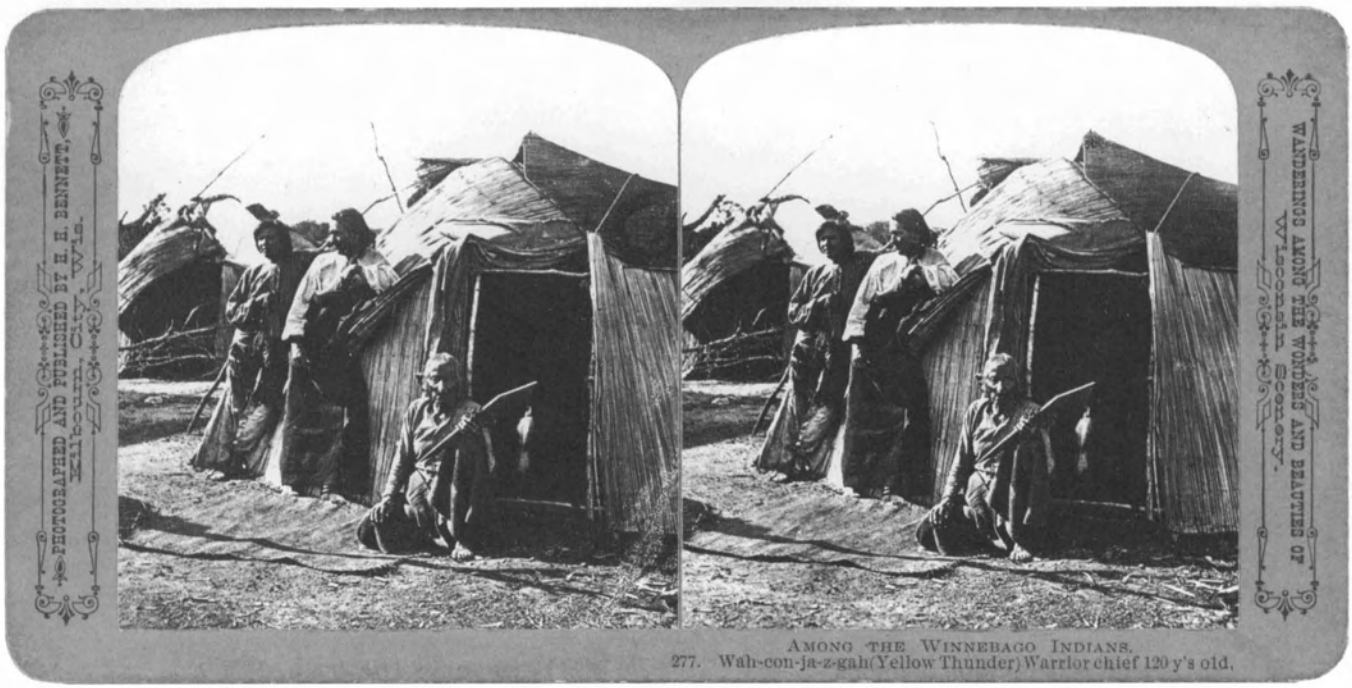

Published and for Sale by H. H. Bennett, KILBOURN CITY, WIS.
Wanderings Among the Wonders and Beauties of WESTERN SCENERY.
THE CAMERA'S STORY OF RAFTMAN'S LIFE ON THE WISCONSIN
1432. Running the Kilbourn dam, On board the Raft

Fig. 11. Bennett family view showing H.H. Bennett handling the steering oar on the lumber raft in calm water.

front of the studio included large storage shelves on the west wall. The shelves held stereographs, available for customer review, organized into groups that were separated by dividers. The dividers were often stereographs having manufacturing errors and a tag attached to the edge showing the view number. Today's Master Set collection at the studio includes many original divider views as well as other views with manufacturing errors.

The central portion of the building was the portrait studio, with angled roof and side windows (figure 9) to provide subject lighting. Construction of adjacent buildings has eliminated the studio's win-

Fig. 12. Bennett No. 277, "Wah-con-ja-z-gah (Yellow Thunder) Warrior chief 120 y's old."


PHOTOGRAPHED AND PUBLISHED BY H. H. BENNETT, Kilbourn City, Wis.
WANDERINGS AMONG THE WONDERS AND BEAUTIES OF Wisconsin Scenery.
AMONG THE WINNEBAGO INDIANS.
277. Wah-con-ja-z-gah (Yellow Thunder) Warrior chief 120 y's old.

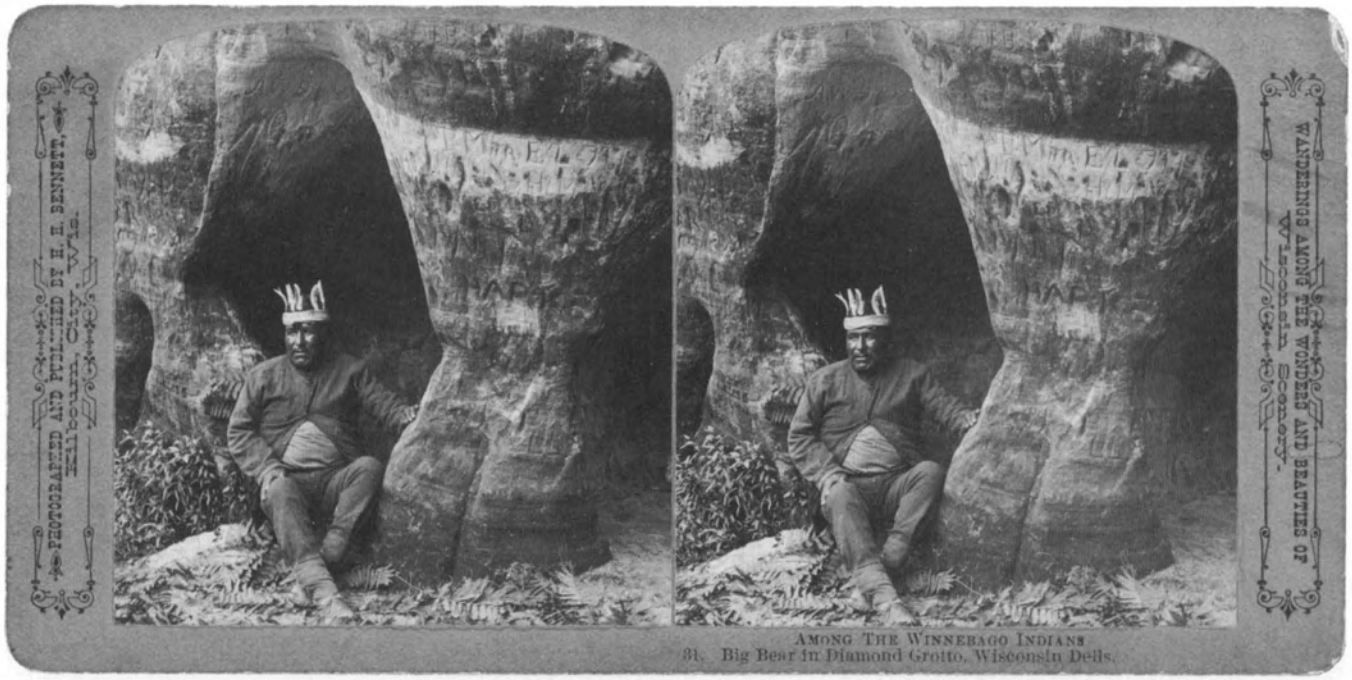
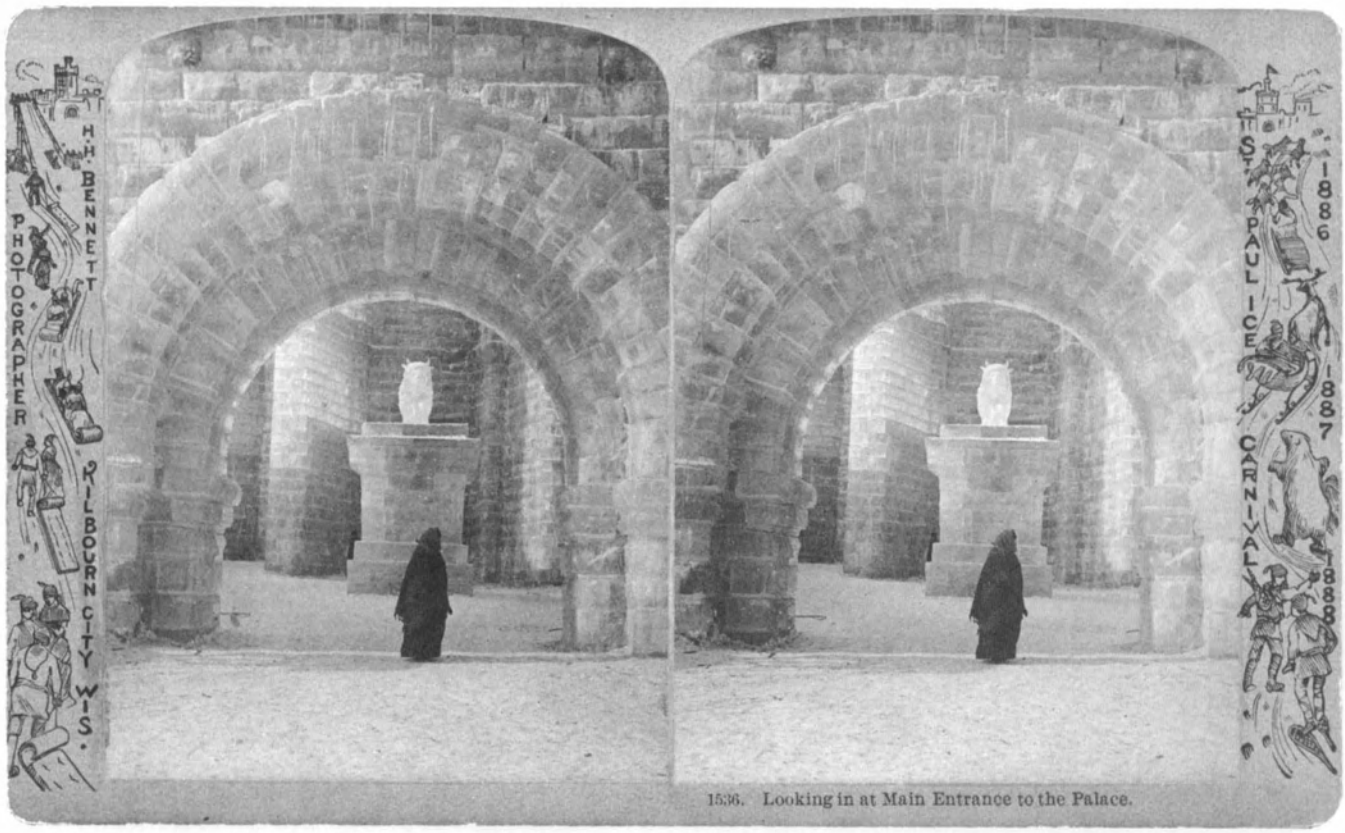

PHOTOGRAPHED AND PUBLISHED BY H. H. BENNETT.
Kilbourn City, Wis.
WANDERINGS AMONG THE WONDERS AND BEAUTIES OF
Wisconsin Scenery.
AMONG THE WINNEBAGO INDIANS
31. Big Bear in Diamond Grotto, Wisconsin Dells.

Fig. 13. Bennett No. 31, "Big Bear in Diamond Grotto, Wisconsin Dells."

dows and other features of the original structure.

Behind the main building, a small print house was built on rollers that sat in a circular track. Inside the print house, groups of twelve uncut stereo negatives were placed in frames between a glass window and a large sheet of print paper. Filters were inserted with each negative to control print exposures, allowing negatives of different densities to be printed in the same batch. Sunlight, through the print house windows, was used to expose racks of printing frames while other frames were prepared. Printing was performed continuously during daylight hours by rotating the print house, keeping the angled windows at one end of the room facing the sun. After the exposure, print sheets were fixed

Fig. 14. Bennett No. 1536, "Looking in at Main Entrance to the palace." is on the specially printed mounts of the St. Paul Winter Carnival series.


PHOTOGRAPHER H. H. BENNETT KILBOURN CITY WIS.
ST. PAUL ICE CARNIVAL 1886 1887 1888
1536. Looking in at Main Entrance to the Palace.

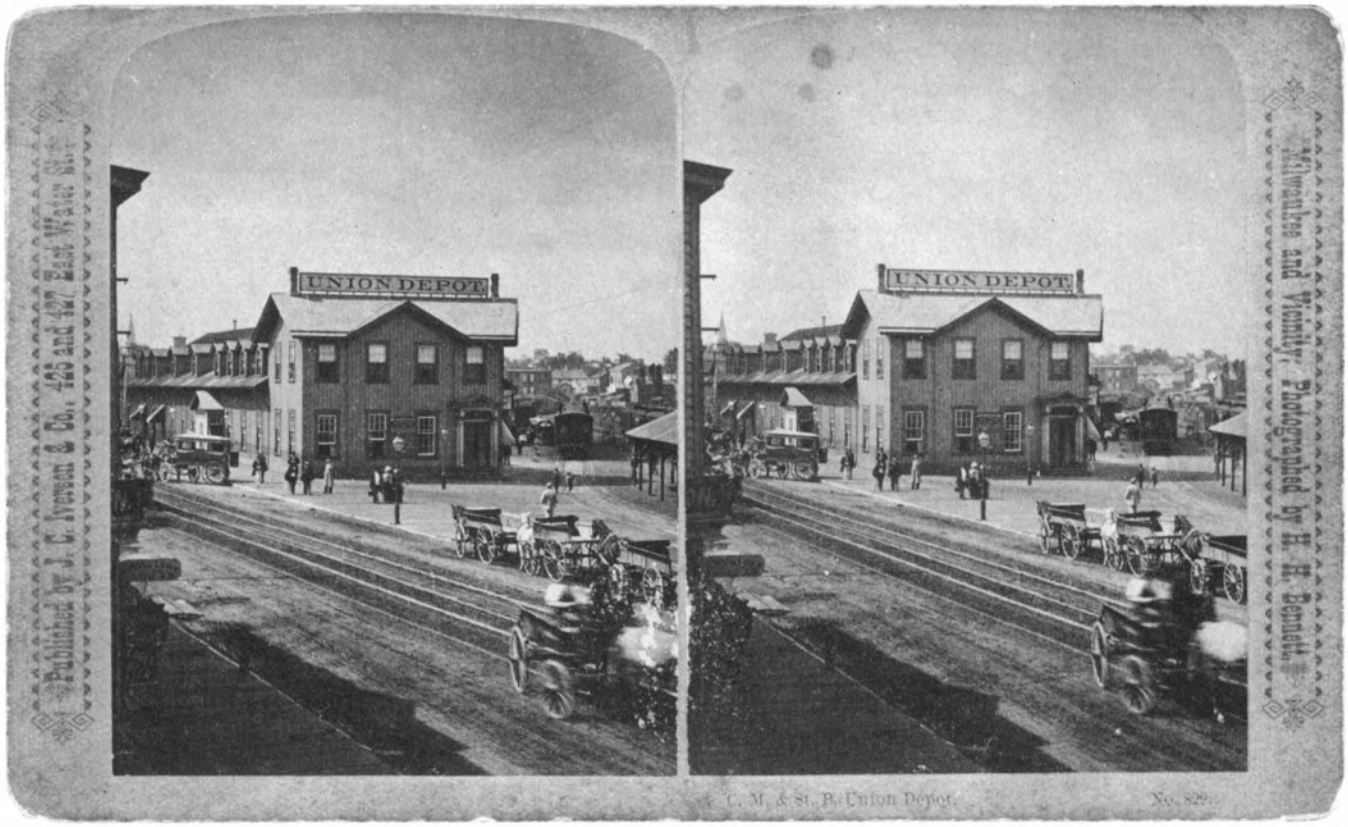

UNION DEPOT
UNION DEPOT
Published by J. C. Burman & Co. 487 and 489 East Water St. Milwaukee.
Milwaukee and Picturesque. Photographed by H. H. Bennett.
C. M. & St. P. Union Depot.
No. 829

Fig. 15. Bennett No. 829, "C.M. & St. P. Union Depot." A lively Milwaukee street scene, probably taken in 1885.

and cut into individual five by eight prints. The print house is now at the Smithsonian after many journeys.

The rear of the studio building housed the print washing operation on the east side and the print mounting operation on the west side. Mr. Bennett closely guarded many printing and mounting secrets used for his stereographs. For instance, he designed die-cutting and mounting fixtures (for each stereograph size) that allowed operators to quickly mount large quantities of prints. The mounting process began after fixing and washing, when the prints were placed, face down and still uncut, in a holder similar to a picture frame. Paste was applied to the back of the print before sliding the frame into the mounting fixture between the punch and die. A blank stereograph card, also face down, was slipped into the top of the fixture, above the die. By kicking a foot-operated treadle, a punch was driven up through the print, cutting and pressing the pasted left print to the right side of the stereo card. Since the print and the card could slide separately in the fixture, both were indexed to the opposite sides for then properly transposing and mounting the *right* print to the *left* side of the card. The mounting fixtures included adjustments to allow print movement relative to the cutting die for alignment of distant objects in the two images.

Bennett's stereographs can be arranged, with some exceptions, into four categories based on a combination of chronology and subject matter. The first category is Bennett's early work, primarily stereo views in and around Kilbourn. Figure 3, of the Dell Queen, is an example from this early group of stereographs. Although numbers appear on some early views they are not listed in Bennett's earliest known catalog, printed around 1877. The sixteen different series of stereographs, including those from his 1883 catalog, make up the second category (3 1/2 x 7 inch cards) and the third category (4 1/4 x 7 inch cards.) The small cards are cataloged as numbers one through 500. The larger cabinet views, numbered 800 through 1765, began appearing later, as the cabinet format was introduced in the U.S. during the 1870s. For a few subjects, Bennett produced almost identical views in both formats. Usually, for those views available in both large and small formats, the smaller view is superior in sharpness and depth of field to that of the larger cabinet view. This is somewhat surprising, since it is felt that both formats were made with the same lenses, using different plate holders.

"Printing was performed continuously during daylight hours by rotating the print house, keeping the angled windows at one end of the room facing the sun."

The fourth category of views is Bennett's personal collection of

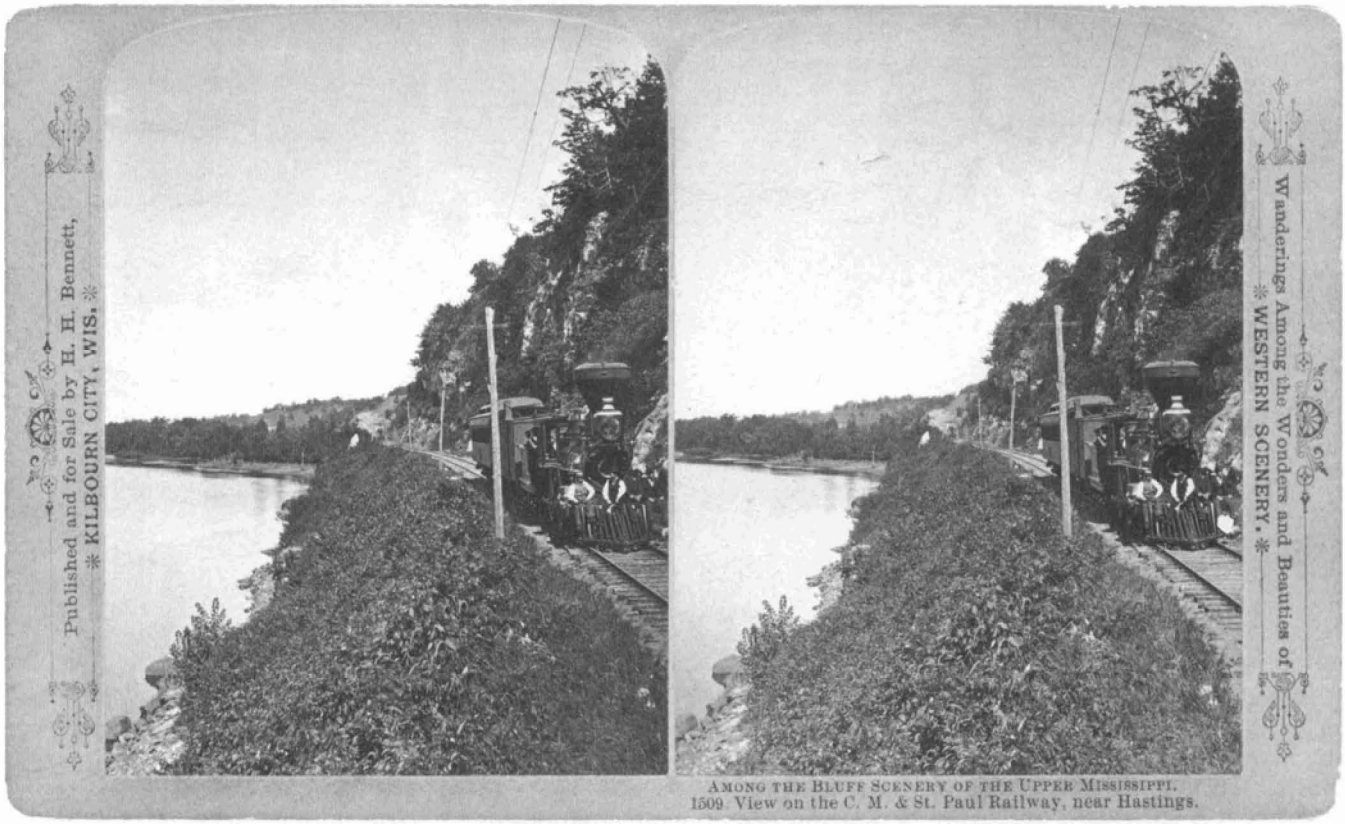

Published and for Sale by H. H. Bennett,
KILBOURN CITY, WIS.
Wanderings Among the Wonders and Beauties of
WESTERN SCENERY.
AMONG THE BLUFF SCENERY OF THE UPPER MISSISSIPPI.
1509. View on the C. M. & St. Paul Railway, near Hastings.

Fig. 16. Bennett No. 1509, "View on the C. M. & St. Paul Railway, near Hastings."

family and special events stereographs. His personal views were cut and mounted just like production stereographs but without the side or title printing. Many examples are in the studio collection, mostly in the cabinet size. Additional Bennett views may have been passed on to family and friends, but no numbering system was used and there are no known catalog records.

The Bennett negative collection illustrates his desire for perfection, including replacement and duplication of views he felt could be improved upon. Figure 8 provides an illustration of how changes in the negative file occurred. Originally the stereograph of Metcalf was produced from the cabinet size negative, No. 1101. At a later date the negative was cut to the smaller 3 1/2 inch size and the number changed to No. 70, where

Fig. 17. Bennett No. 38, "Young Robins and nest."

PHOTOGRAPHED AND PUBLISHED BY H. H. BENNETT,
Kilbourn City, Wis.
WANDERINGS AMONG THE WONDERS AND BEAUTIES OF
Wisconsin Scenery.
WAYSIDE GEMS.
38. Young Robins and nest.

PHOTOGRAPHED AND PUBLISHED BY H. H. BENNETT,
Wisconsin Dells, Wis.
WANDERINGS AMONG THE WONDERS AND BEAUTIES OF
Wisconsin Scenery.
CURIOSITIES OF ADAMS AND JUNEAU COUNTIES.
383. Tower through Window at Chi-coon-grah (Parted Bluff).

Fig. 18. Bennett No. 383, "Tower through Window at Chi-eoon-grah (Parted Bluff)."

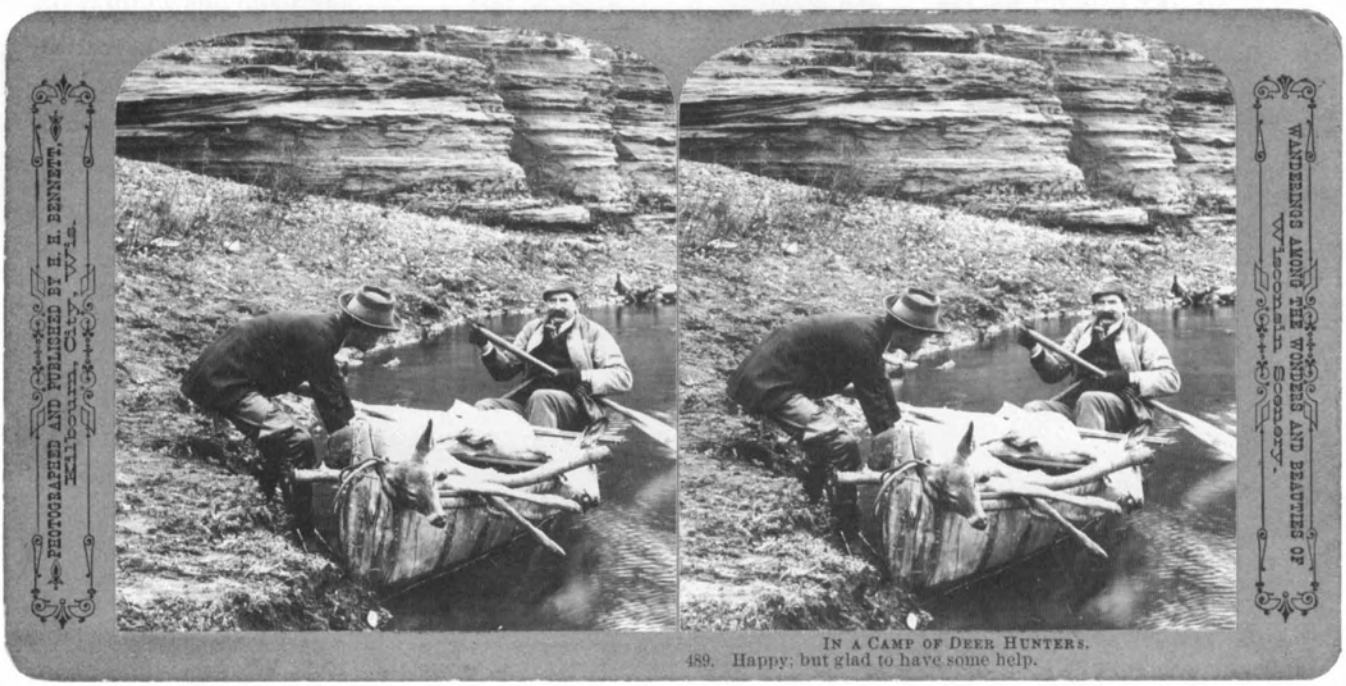
it is filed today. A new cabinet size negative, "Stand Rock with Jumping Man", then became No. 1101. Since many changes like this occurred it is difficult, if not impossible, to determine the exact quantities manufactured or sold from a given negative.

Today the studio stores Mr. Bennett's glass negatives in the original wooden storage cabinets, one for small views and one for cabinet views. Mr. Bennett recorded information about each negative in a hand written chart on the inside of each cabinet door. The meaning of this data is unknown and remains one of many questions to which Jean Reese replies, "We wish he could come back for a day to help us answer."

In 1879 the studio listed more than twenty-five hundred negatives, and Henry was trying to expand both the scope of his photography and the distribution of views. He began traveling by rail to cities in Minnesota and Illinois in search of new stereo subjects. Mr. Bennett also traveled to the east coast during the fall of 1882 to visit relatives in Vermont and investigate new photographic business opportunities. During the trip he stopped at Scovill Manufacturing Company (photographic materials) and met with Eadweard Muybridge (Univ. of Penn. photo studies of motion) but failed to expand his stereographic business as anticipated.

Returning late that year, he discovered Frankie ill with a terrible

Fig. 19. Bennett No. 489, "Happy, but glad to have some help."


PHOTOGRAPHED AND PUBLISHED BY H. H. BENNETT,
Wisconsin Dells, Wis.
WANDERINGS AMONG THE WONDERS AND BEAUTIES OF
Wisconsin Scenery.
IN A CAMP OF DEER HUNTERS.
489. Happy; but glad to have some help.

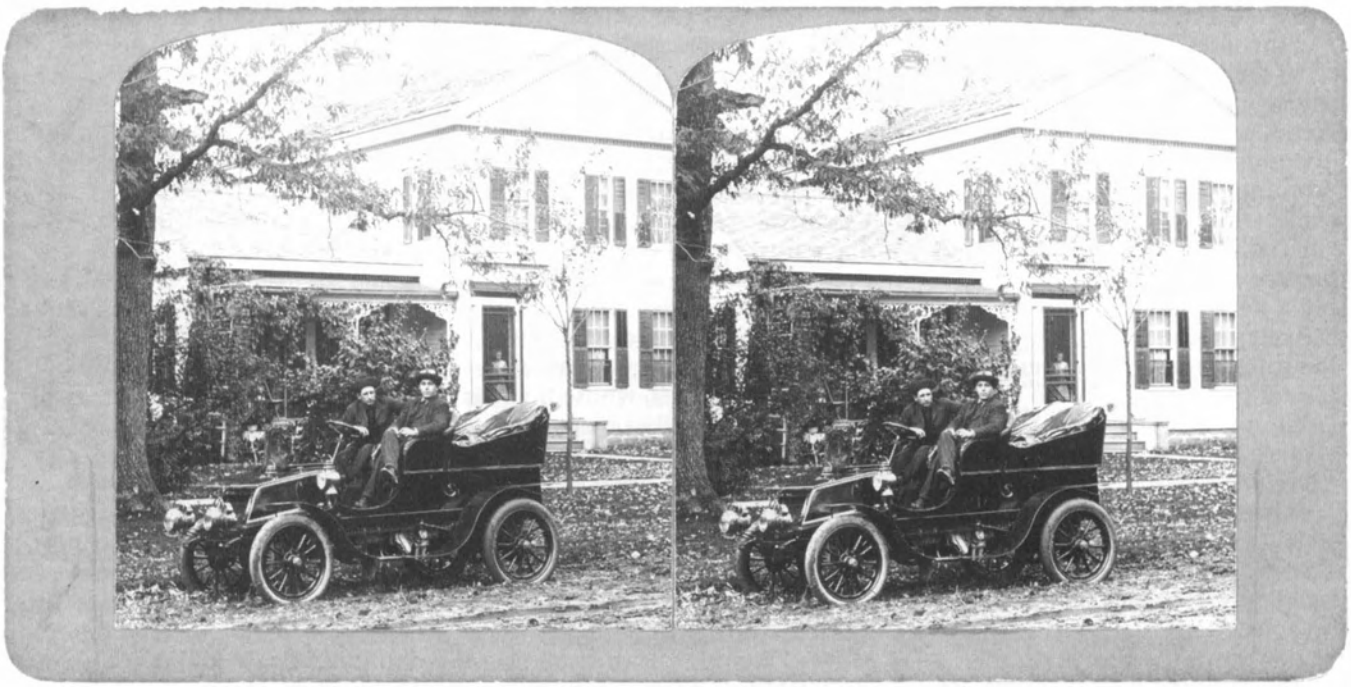


Fig. 20. Bennett family view of Ashley C. Bennett and a friend in front of the Bennett house in Kilbourn. The house was named to the National Register of Historic Places in 1978.

cough. Eventually diagnosed as tuberculosis, her illness consumed most of Bennett's time and energy during the following months. Bennett arranged a trip to New Mexico in the fall of 1883 hoping to improve her condition in the warm dry climate. His efforts failed and he and their teenage children lost Frankie in August of 1884.

Logging companies began transporting their lumber rafts over Wisconsin's rivers in the 1830s. At the time, the Chippewa, Black, and Wisconsin Rivers provided the only means of transportation from forests to the Mississippi River. Rafting was very common, first recorded on the Wisconsin River, and continued through the 1880s when railroad service became more competitive. The river raft sections, or "cribs", were sixteen foot square platforms of sawed pine lumber. Groups of connected cribs, usually seven, with control oars attached at each end formed the raft. Bennett had always enjoyed photographing the rafts and two developments of the late 1880s provided the tools necessary for picture taking on board the moving rafts. The first development was Bennett's design and construction of an instantaneous shutter for his stereo camera lenses. This allowed action to be frozen while photographing on the moving lumber rafts. Second, Bennett had gained experience using the easily processed dry plates that did not require immediate portable darkroom processing.

In the autumn of 1886, Henry and Ashley Bennett arranged to travel with the crew of J. Arpin Company from Kilbourn to Boscobel. The trip is over one hundred miles and was reportedly the last lumber rafting ever done by the Arpin Company. While on board the raft Bennett photographed figure 10, "Running the Kilbourn Dam." This is one of forty views in the series *The Camera's Story of Raftsmens Life*, showing the daily activities of the raftsmen. This series of views credits Bennett as a pioneer in the development of the photo documentary.

Figure 11 is a view not included in the cataloged series, and shows H.H. Bennett as the oarsman, controlling the raft on slightly smoother waters. Bennett often used his stereo camera as a snapshot camera and many views like this one are in the studio's collection of his personal views.

Winnebago Indian portraits were often taken at the studio, and Bennett also produced a small series of Winnebago stereographs. Maps of the time show numerous Winnebago Indian villages throughout Wisconsin. Yellow Thunder's village was on the west bank of the Wisconsin River, near Kilbourn. Figure 12 shows Yellow Thunder, reportedly 120 years old, seated in front of the mound-shaped Winnebago home. Other views in this series include village activities and pictures of the Indians among Dells rock formations. Bennett tried, with some success, to learn the Winnebago language and had many friends among the Indians. His close friend, Big Bear, appears in many of Bennett's photographs including figure 13.

Bennett attended the first St. Paul Winter Carnival held during February, 1886. He produced a series of nearly fifty stereographs during three years, returning to the event in 1887 and 1888. The fireworks event in 1886 drew a crowd estimated at 120,000 people. Bennett recorded the event using techniques he developed for night photography of lightning. His stereograph of the Ice Palace entrance (figure 14) shows a portion of the 100 foot tall structure constructed from 20,000 ice blocks. The Winter Carnival has continued as an almost yearly event, depending on weather and support.

The Milwaukee series, taken between 1885 and 1888, is Ben-

nett's second largest catalog series and includes 200 views. In this series are Milwaukee's harbors & ships, important buildings, street scenes, and many large homes. The homes pictured are those of prominent businessmen, politicians, and bankers. The home of Charles Bradley, Metcalf's business partner, is cataloged in the series but a stereograph taken of Mr. Metcalf's home is not. The view of Metcalf's home is, however, on display at the Bennett Studio today. Other uncataloged views from Milwaukee include President Grover Cleveland's visit in October, 1887.

One example of the Milwaukee series (figure 15) shows the CM&SP Union Depot. The depot building was constructed in 1866 on South Reed, the street with the trolley down the center, on the right side of the view. Bennett never dated his work, but the depot view was probably taken in 1885 since operations were relocated to the new Union Station in December, 1886. This depot also served the Wisconsin Central Railroad, whose sign appears on the side of the building.

Bennett was a sensitive businessman, always attempting to provide his customers with stereographs of popular subjects.

Early groups of this type included the series *Among the Bluffs and Scenery of the Upper Mississippi, Wayside Gems, and Curiosities of Adams and Juneau Counties*. His Upper Mississippi series consists of scenic views in Minnesota like figure 16 of the Chicago, Milwaukee, & St. Paul Railroad near Hastings. Alexander Mitchell, whose home is featured in the Milwaukee series, was the president of this railroad. The *Wayside Gems* series (figure 17) includes a variety of subjects around the Dells area. The Wisconsin River, north of Kilbourn, divides Adams and Juneau counties. Here Bennett photographed a series of eighty views including interesting rock formations like figure 18.

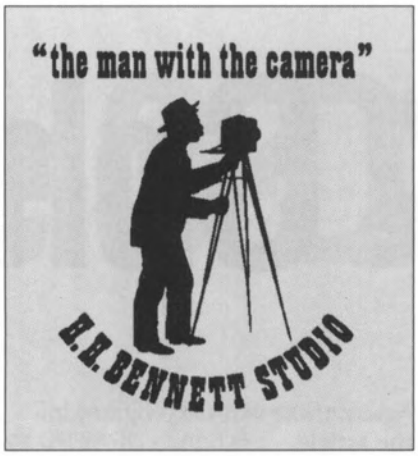
Mr. Bennett enjoyed fishing and hunting and in 1893 published his series *In a Camp of Deer Hunters*. This later series has twenty-six views, including scenes along the river like figure 19.

Following the death of his first wife, Bennett acquired new equipment to expand his photographic capabilities. In early 1884 he purchased and soon returned an eighteen by twenty-two view camera. It lacked the stability required for outdoor landscape work, so he proceeded to build a camera adequate for his needs. His new camera was rigid and stable at the cost of requiring an assistant for moving and setup. In 1893 Bennett obtained copyrights on a number of large (eighteen by sixty inch) panoramic prints of the Dells. Three eighteen by twenty-two view camera plates were combined to produce each panoramic print.

Around 1885 Henry purchased a Stereopticon, or magic lantern, projector. The Bennett Studio sold lantern slides (4 x 3¼ inch glass transparencies) in sets of both black & white and hand colored slides. Often Bennett presented lantern slide shows at the studio to promote both the Dells and his stereo views. Today his magic lantern, later converted to electric light, and many slide sets are part of the Bennett studio collection.

In March of 1890, Bennett married Evaline Marshall, whose father made the rollers and tracks for the

Fig. 21. Bennett family view of a "popcorn party" at the Bennett home. Seated on the floor are Henry and Miriam Bennett.



rotating print house in 1875. Their honeymoon to the east coast included stops along the way where Bennett presented magic lantern shows on the Dells. During the years following their marriage, Bennett was busy with photographic work for the State of Wisconsin, the railroads, and the Dells, including a booklet titled *The Wisconsin Dells*. Evaline and Henry's first child, Miriam Eva, was born in the fall of 1891, and a short time later they purchased a large two story home just around the corner from the studio on Oak Street. Figure 20 shows the Bennett House around 1903 with Ashley Bennett, then an agent for Winton automobiles, and a friend.

A favorite Bennett family activity was the popcorn party, shown in figure 21. Photographed in the Bennett house living room, this view shows photographs of Bennett's first wife and wedding pictures of their daughters, on the wall behind the group. Not long after the popcorn picture, Ruth Noel Bennett, Henry and Evaline's second daughter, was born on December 25, 1895.

A kidney disorder rendered Bennett unable to work for a portion of 1900 and Evaline, who had started working in the studio the previous year, became a permanent employee. Many exhibits around the country displayed Bennett's work during the early 1900s. Meanwhile, the studio business was shifting from traditional photography toward souvenirs and Indian beadwork. In 1901 the construction of a new larger dam near Kilbourn caused Bennett great concern. He attempted to organize opposition to the project but was unsuccessful in halting the construction. Following Mr. Bennett's death early in 1908, Evaline continued to manage the business until 1949. Bennett's two youngest daughters, Miriam and Ruth, and since their deaths, his granddaughter Jean Reese and her husband Oliver, have continued the Bennett Studio tradition.

Bennett possibly best described his commitment to his trade when he wrote in a letter in 1888, "Probably I shall never get a picture that I shall regard as all right in all respects. However, I shall always try for the best results attainable."

Bennett's 1883 catalog lists a total of 1191 stereographs. The studio collection includes many of Bennett's stereographs in a master set, many photographs in sizes up to eighteen by twenty-two, and several lantern slide sets. About forty percent of Bennett's original stereographs are still in stock and available for sale. Today, as in 1875, the Bennett Studio at 215 Broadway in Wisconsin Dells is an active photographic enterprise. The front of the building is an old time portrait studio while the back portion of the building houses the Bennett Studio Museum.

"Bennett's 1883 catalog lists a total of 1191 stereographs."

For a catalog of the Bennett prints and stereos available, write to the H.H. Bennett Studio, Inc., PO Box 145, Wisconsin Dells, WI 53965.

A detailed biography of H.H. Bennett, illustrated with 150 photographs, was published in 1979 and reviewed in the Sept./Oct. 1980 *Stereo World*, page 21. *Pioneer Photographer, Wisconsin's H.H. Bennett* by Sara Rath is a fascinating 192 page study of Bennett, his family, his studio, and the people, environment, and community surrounding it. The book is available from the Bennett Studio for $14.95 plus $2 shipping.

Bennett Series Titles and Totals of Cataloged Views in Each Series

1. In and About the Dells of the Wisconsin River (417)
2. Curiosities of Adams and Juneau Counties (80)
3. Devil's Lake and Vicinity (86)
4. Among the Bluffs of the Baraboo (1)
5. Wayside Gems (34)
6. Among the Bluffs and Scenery of the Upper Mississippi (49)
7. Dells of the St. Louis River (12)
8. Among the Winnebago Indians (17)
9. The Camera's Story of Raftsmens Life on the Wisconsin River (41)
10. St Paul Ice Carnival (42)
11. Chicago and Vicinity (25)
12. Milwaukee and Vicinity (200)
13. Panoramas (83)
14. Hunting Series (3)
15. In a Camp of Deer Hunters (26)
16. Views at Libby Prison, Chicago (10)

A1. A Summer in Japan (by W.H. Metcalf) (26)

Sources

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Bennett, A.C. Letter to Evaline Bennett on stereo mounting process, October 13, 1939.

Bennett Studio. Complete stereograph list of H.H. Bennett, 1977.

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Darrah, William C. *The World of Stereographs*, 1977.

Hanson, David A. "Song from a Century Before" *Aperture*, Spring, 1984.

Hoffman, Gordon "The Magnificent Wheel" *Stereo World*, Sept./Oct. 1976.

Radin, Paul *The Winnebago Tribe*, University of Nebraska Press, 1990.

Rath, Sara *Pioneer Photographer - Wisconsin's H.H. Bennett*, Tamarack Press, 1979.

Reese, Betsy *The Bennett Story - The life and Work of Henry Hamilton Bennett*, 1975.

Rosholt, Malcom *The Wisconsin Logging Book*, 1980.

Scovill Manufacturing Co. *How to Make Photographs and Descriptive Price List*, 1887.

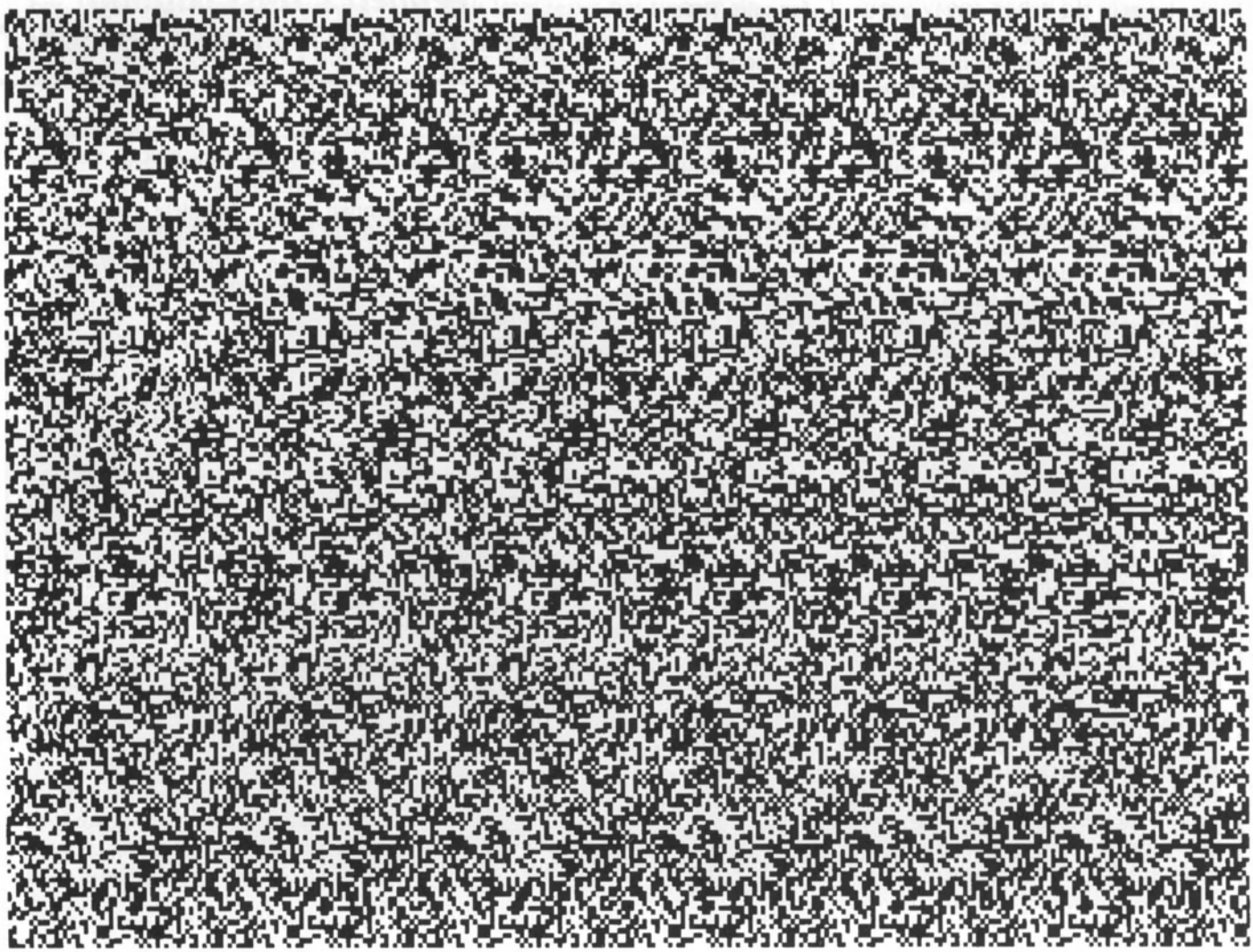
Waldsmith, John "People Pictures of the Victorian Age" *Stereo World*, Sept./Oct. 1979.

Funnel & Sphe

I first learned of Single Image Random Dot Stereograms from Dan Dyckman's article in the May/June 1990 issue. Although he clearly explained the technique, he did not include any programs, and I was too lazy to create one on my Commodore 64. The article in NewViews in the July/August 1991 issue, "*Stereo World* Triggers Dot Avalanche", renewed my interest. Again, there was no program in the article.

In May, 1991 I purchased an IBM compatible. I just wrote a few short programs in GW Basic to create SIRDS. Anyone who would like to type this one, or write original programs, should follow these instructions:

1. While in DOS, type GRAPHICS <Enter>



re 3-D Program

by Sol Steinberg

2. Load GW Basic (type BASICA or GWBASIC <Enter>)

3. Type in the listing shown here and RUN <Enter>

4. If you typed it in correctly, you will see the stereogram on your monitor. I find the image better on the monitor than printed on paper.

5. To make a printed copy, press Shift/Print Screen. The print should appear on the printer attached to LPT1 (the first parallel port).

6. When you are finished looking at the image, press any key to end the program. Remember to SAVE the program (save "stereo" <Enter>).

I invite correspondence from any other NSA members interested in stereo effects on a computer.

Sol Steinberg, 755 Burcale Rd., Apt. D8, Myrtle Beach, SC 29577.

```
10 REM ****************************************
20 REM *          Funnel & Sphere             *
30 REM *      Single Image Stereogram         *
40 REM *                by                    *
50 REM *           Sol Steinberg              *
60 REM ****************************************
70 SCREEN 1:KEY OFF
80 FOR X=0 TO 49:FOR Y=0 TO 199: C%=RND(1):REM lines 80 to 100 = random pattern
90 IF C% THEN PSET (X,Y)
100 NEXT Y,X
110 FOR X=50 TO 319: FOR Y=0 TO 199
120 IF Y<10 OR Y>189 THEN C=POINT (X-45,Y):GOTO 200:REM frame at top and bottom
130 U=(X-110)*(X-110)+(Y-70)*(Y-70):REM lines 130 to 150 for funnel
140 IF U>2500 THEN 160
150 U%=SQR(U)/5:C=POINT(X-50+U%,Y):GOTO 200
160 U=(X-210)*(X-210)+(Y-120)*(Y-120):REM lines 160 to 190 for sphere
170 IF U>3600 THEN C=POINT (X-50,Y):GOTO 200:REM neither funnel nor sphere
180 U%=U/540
190 C=POINT (X-40-U%,Y)
200 PSET (X,Y),C:REM set the current point at value determined above
210 NEXT Y,X
220 A$=INKEY$:IF A$="" THEN 220:REM Do Not Disturb Screen until key is pressed
```

NEWS FROM THE STEREOSCOPIC SOCIETY OF AMERICA

by Norman B. Patterson

The Society

"Speedy" folio

Among the printmakers in the Stereoscopic Society is a subgroup of about a dozen viewmakers who have elected to participate in the "Speedy" folio circuit. Due to the short route list Speedy returns every three months, giving rather rapid feedback (by folio standards) of one's latest efforts in producing stereo prints. This is well adapted for experimentation with new techniques or subject matter, as it allows one to obtain the reaction of the experts in the circuit in relatively short order. In practice, as it has developed, Speedy often has a higher percentage of quality entries than other circuits. The mail carrier never looks better than when he or she comes bearing Speedy.

Since its inception in 1979, Speedy has made 46 trips around the circuit as of this writing. Its secretary, Bill C. Walton, after conferring with the members, has recently started a second Speedy folio box traveling the circuit. The addiction to stereo printmaking continues to grow.

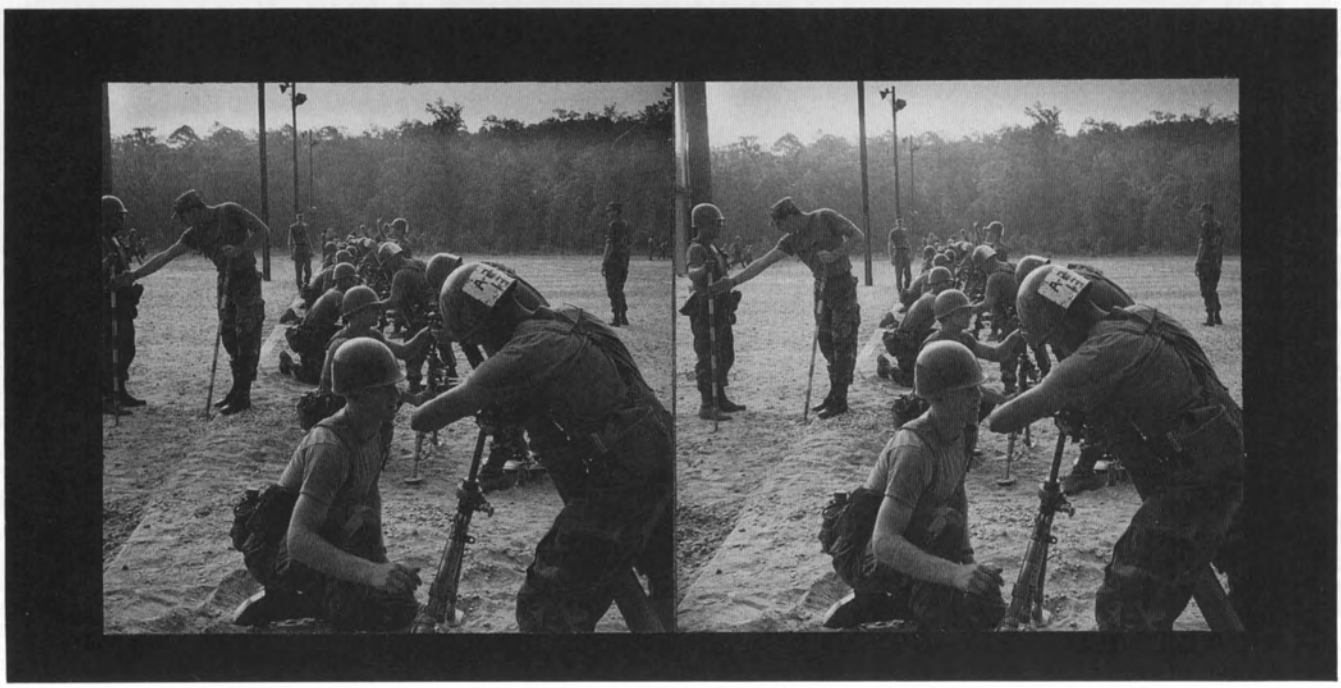
Bill Walton has announced that he is prepared to start another Speedy circuit if interest warrants it. It will be open to Stereoscopic Society members *who are not members* of the present Speedy circuit at this time. Membership will be limited to 12 people and the starting date will depend on the response, if any. Interested persons should write to Bill C. Walton, 3739 Meadowlark Drive, Columbus, GA 31906. Potential Speedy members who are not currently Stereoscopic Society members can arrange for that in due course, as it will take a little time to organize the new circuit if that comes to pass.

Bill C. Walton, A Busy Man

In addition to Speedy activities, Bill Walton has been making news in other respects. A 30 year army veteran and helicopter pilot and later public affairs person at Fort Benning, GA, Bill is now enjoying a full but active retirement. A one-time motor racing participant, he is now directing his activities to photography (especially stereo) and golf. In August of 1991 his stereo interests were featured in a major article in *The Bayonet*, the Fort Benning newspaper. He is also completing a 3-D book called *Back to Basics* in which he follows soldiers through their training program. He expects to market it commercially, and I can hardly wait to get a copy.

Bill tried to convince a Public Affairs sergeant who was escorting news media to Saudi Arabia during Desert Shield/Storm to take one of his stereo cameras with him, but the sergeant felt it was too complicated. No doubt Bill would like to have done it himself but his wars were Korea and Vietnam, not the Gulf War. He did however have one of his pictures of the M-2 Bradley Tank used as a Desert Storm collector card. The chosen picture had previously been used

One of Bill Walton's less excruciating images of the rigors of basic training at Fort Benning is this view of some fledgling mortarmen working out with 81mm mortars. It's actually one of the most widely circulated of recent stereographs, having been published as a mirror view in the Nov. 1986 issue of Army Times, *with a world-wide circulation of over 135,000. The view was also seen at the 1991 NSA Convention in Bill Walton's "U.S. Army in Action" competitive exhibit.*



as an inside back cover in the April 1985 issue of *Soldiers Magazine*.

One other note on Bill Walton is that he has uncovered a question as to what constitutes a "senior citizen". In his locale of Columbus, GA it seems that different government and related agencies are at odds as to whether senior citizenry begins at age 50,60,62, or 65 (all of which are used in the area). It seems he can ride the bus to the golf course at senior rates at age 61 but cannot play golf at senior rates for four more years. Ah! the trials of retirement. Bill and his wife Krys celebrated their 37th wedding anniversary last September.

Openings in the 2x2 Matched Pair Circuit

Space is available in the 35mm 2x2 matched pair circuit. If you make stereo views using a single camera – slide bar, time lapse, side step, etc. or any method leading to stereo views presented as 2x2 35mm slides which can be viewed in an appropriate hand viewer or projected using twin projectors, you may enjoy contact with others of similar interest. If not a Society member now, interested NSA members should contact the Society corresponding secretary at the address below.

Stereoscopic Society Membership

The Stereoscopic Society is made up of NSA members who are actively making stereoscopic views in print or transparency formats. The sole activity of the Society is to circulate such views within one or more of the several circuits using postal folios. Interested persons should write to Corresponding Secretary Jack E. Cavender, 1677 Dorsey Ave., Suite C, East Point, GA 30344.

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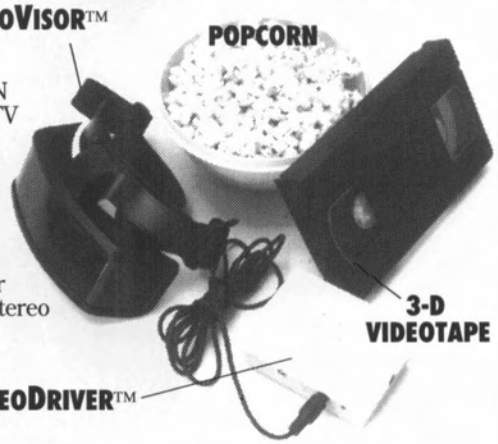

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_____ The Zoo (1966) (PG)
_____ Hideous Mutant (1976)(PG)

WESTERN

_____ Outlaw Territory (1953)(G)

ADVENTURE

_____ Rising Sun (1973)(PG)

ADULTS

_____ First Kisses (1972)(R)
_____ Hawaiian Fantasy (1976)(R)
_____ Political Pleasures (1975)(R)
_____ The Stewardesses (1969)(R)
_____ Criminals (1973)(R)
_____ Sexcalibur (1982)(XXX)
_____ Chambermaids (1972)(R)

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_____ 3D Teaser Vol. 1 (PG) $29.95 (Clips from 3D movies)
_____ Bill and Coo (1947)(G) - the all-bird classic "Solidized" $29.95
_____ Sam Space (1954) (G) Animated, 10 minutes, $19.95
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_____ StereoVisor @ $49.95
_____ StereoDriver @ $149.95
_____ Stereo extension cord @ $14.95
_____ Stereo Mini Plug Splitter @ $3.95
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The Stereo Pos

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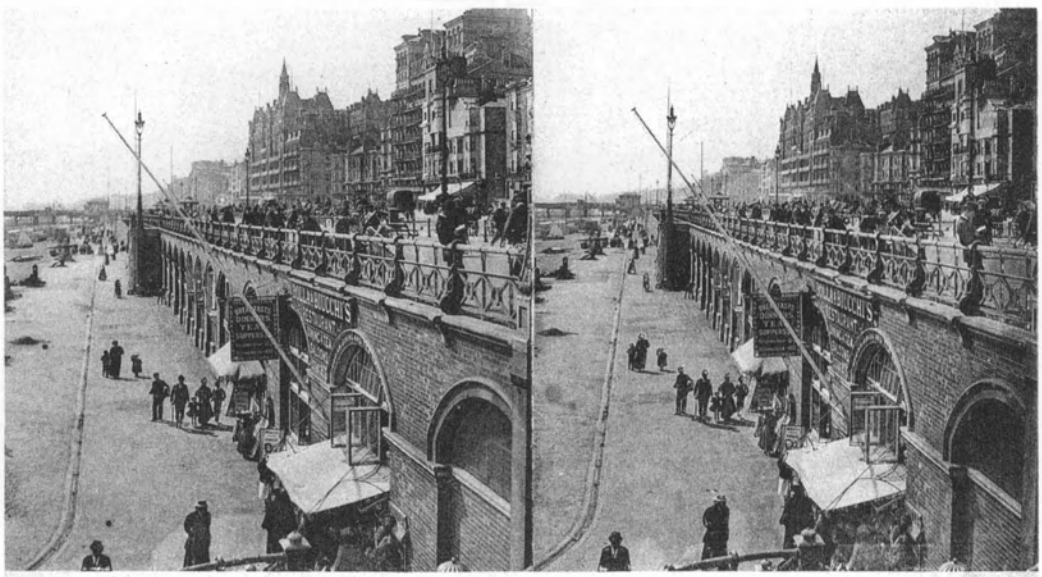
Newgate-Gap pris de la Plage. — LL.

LL. No. 24, "MARGATE. - Newgate-Gap from the sands." All views from the author's collection.

LL. No. 7, "ANGLETERRE. - Brighton. - La Digue." The sign for Bolla & Biucchi's Restaurant under the promenade advertises "Hot Joints Daily" and promises accommodation for 400 people in the popular coastal resort.



7 ANGLETERRE. — Brighton.-La Digue.-LL.

tcards of "LL"

by John Bradley

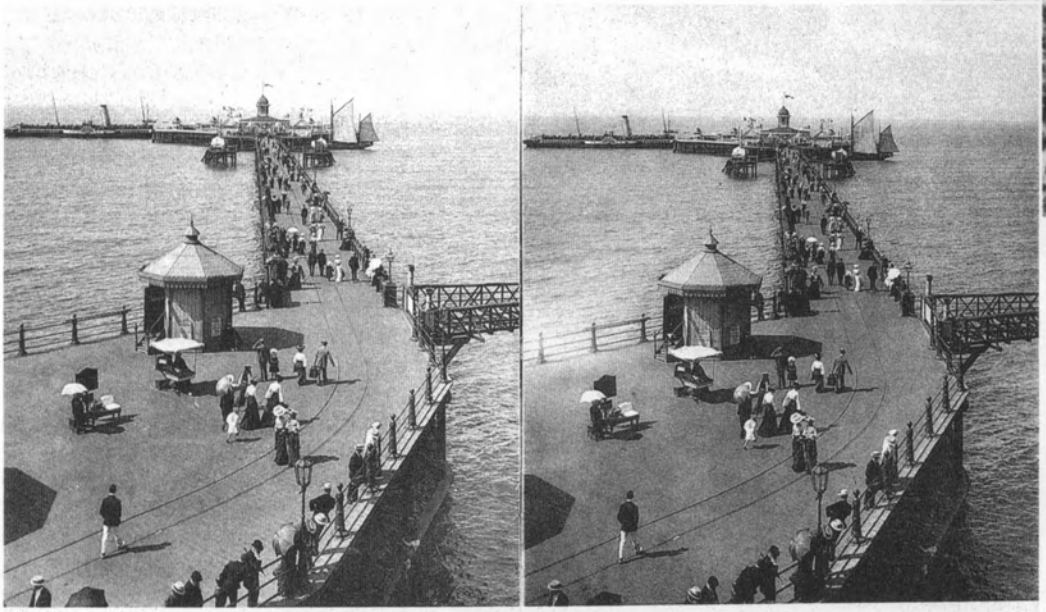
Packet envelope of LL. series 18, "L'ANGLETERRE" held 24 stereo postcards and promoted the viewer.

Since Tex Treadwell's exhortation to us to "Learn to Love Lithos" in the Mar./Apr. '91 *Stereo World*, I've felt less inhibited about confessing an interest in such printed material. For several years one of my favorite stereo pictures has been a lithographed stereo postcard showing a turn of the century seaside scene. The view is full of character and charm, with three children in the center foreground looking inquisitively at the camera, donkey rides in the background, and holiday-makers admiring the view from a cliff-top bridge in the distance.

The card concerned, which was found by chance on a postcard dealer's table, is marked "24 MARGATE Newgate Gap from the Sands/Newgate Gap pris de la Plage. – LL."

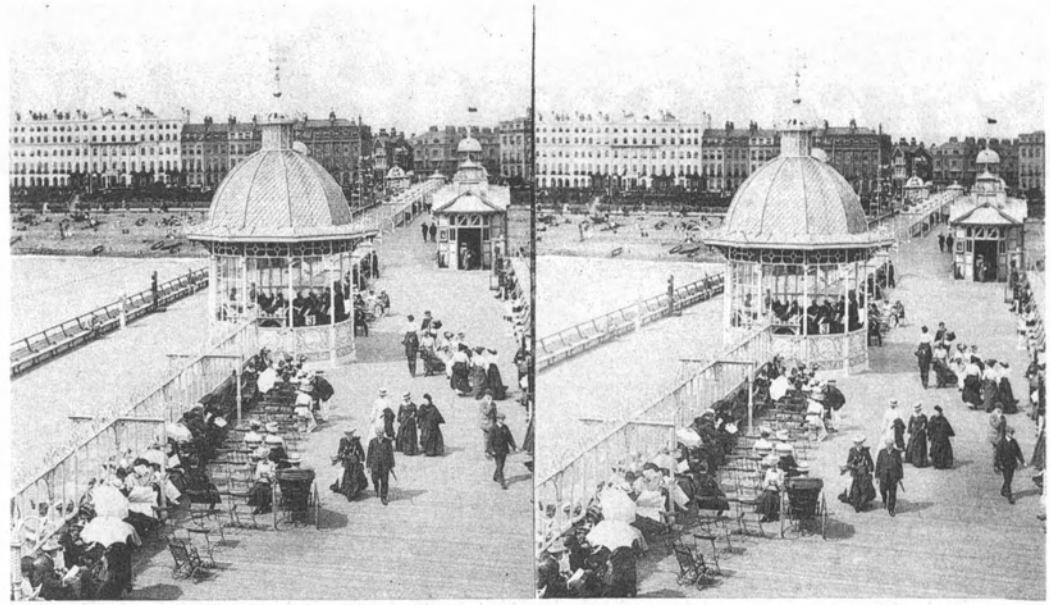
Inspired by Tex's article I decided to piece together some information on the publisher of this attractive card, and managed to assemble a small collection of his work. This proved less than easy since even in the postcard collecting world stereo postcards are not

LL. No. 22, "MARGATE. - The Jetty."



22 *MARGATE. — The Jetty.*
La Jetée. — LL.

A 10x enlargement of detail from the card of the Margate Jetty reveals the high definition possible with the collotype photomechanical printing process used for the LL cards. (See ***Stereo World****, Mar./Apr. '91, page 32.)*



8 EASTBOURNE. — The Pier.
La Jetée. — LL.

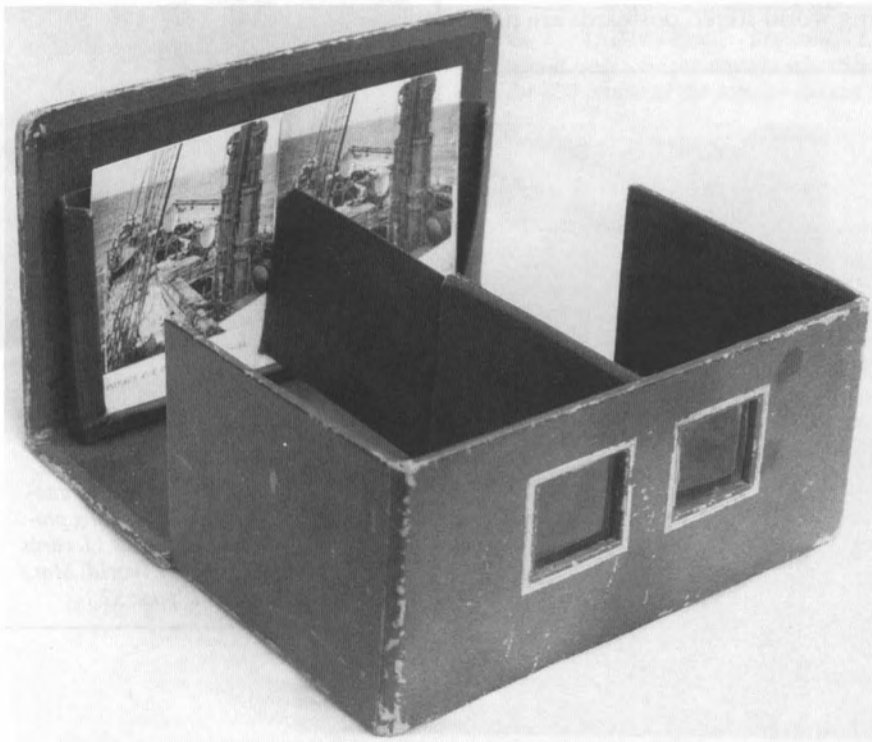
LL. No. 8, "EASTBOURNE. - The Pier." (A turn-of-the-century 3-D look at the site of the 1993 congress of the International Stereoscopic Union.)

common, and otherwise knowledgeable dealers look blankly when asked for stereo material.

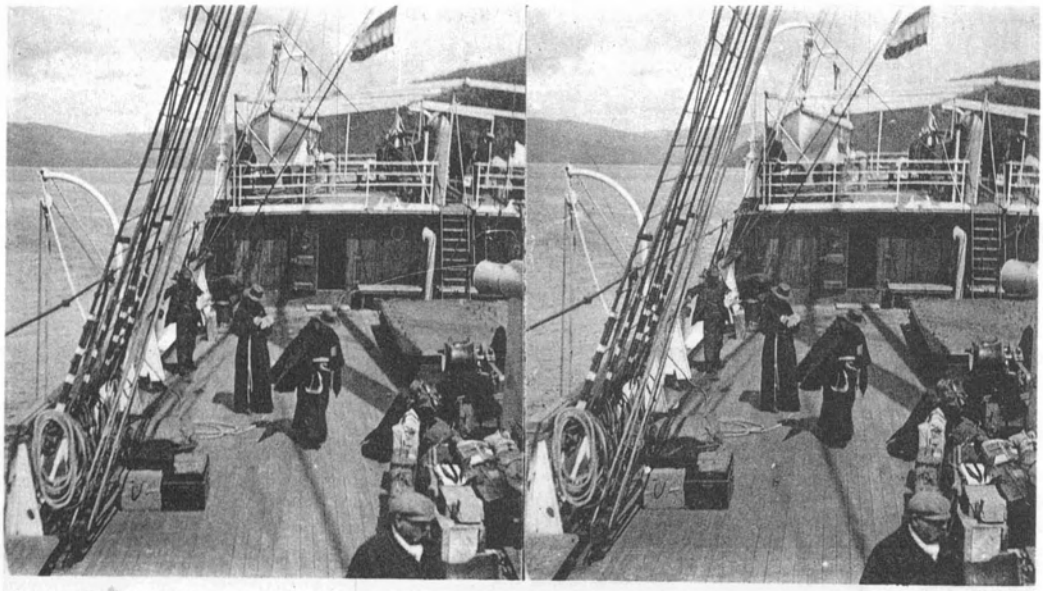
Older reference works on postcard production suggested that the identity of LL had not been established for certain, but most recent writers seem happy to agree that we are talking about Louis Levy and sons & Co. He appears to have operated simultaneously from London (118-122 Holborn) and Paris. This probably accounts for the bilingual titles, which seem to be a feature of his cards. The earliest examples of his work to be dated by postmark are from 1902, and he was still publishing at the outbreak of World War I, which in the postcard collecting field marks the end of the "Golden Age" of cards. Following the Great War many of his cards were issued again, printed from the original plates.

My seaside scene turned out to be a typical example of one of his better known genre – views of English South Coast seaside resorts. These almost invariably contain a great deal of "street-life", and have a fine sense of composition. These characteristics make his work much sought after and I was not surprised to discover that a Louis Levy collectors group exists to study his extensive material (sadly most of it in the more common 2-D postcard format.)

Another popular publishing theme of the time, which LL used with considerable success was the *Voyages of...* series. In these the public was invited to follow the photographer on a journey to distant and exotic places. His



The LL. folding postcard stereoscope.



9 LE TONKIN. — A Bord d'un Navire. — LL.

LL. No. 9, "LE TONKIN. - A Bord d'un Navire."

TONKIN sets follow the travels of the steamship Tonkin in the Far East, while his *Voyage aux Indes* takes us to Java and the South Seas.

The large number of cards appearing under the LL imprint has caused speculation on whether or not all the series bearing his mark are indeed attributable to him or his company. One interesting theory builds on the fact that in 1888 a Louis F. Levy and his brother Max developed a screen printing process in Philadelphia. The following year they perfected an acid etching system, and the two were combined into the "Levy Machine". The theory suggests that the LL on many cards is a reference not to the photographer/publisher, but a copyright acknowledgement of the manufacturing process.

LL's cards were available in packaged sets, and the envelope of one packet shows the special postcard viewer also sold by the company. I was interested to see that the apparatus shown appeared to be very similar to one in my collection. On examining my example closely I was amazed to notice that a decorative emblem in one corner appeared to contain the two interwoven letters – LL.

It may be wishful thinking, but it seems that the chance discovery of an old postcard led me to a fascinating new collecting field, and then back full circle to a prized item already in my own collection!

When folded, the "LL" emblem is visible in the upper left corner of the cardboard viewer.

CURRENT INFORMATION ON STEREO TODAY

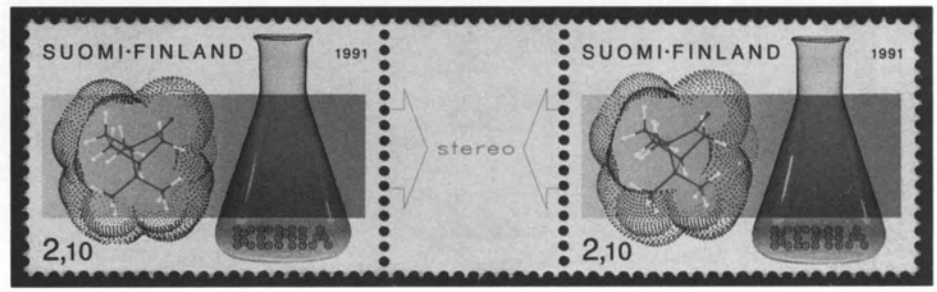
by David Starkman & John Dennis

NewViews

A Finnish 3-D First

The world's first 3-D postage stamp to be printed as an actual side-by-side stereo pair was issued by Finland in November, 1991. The illustration includes a 3-D computer drawing of a camphor molecule, and a flask in which the word "KEMIA" (chemistry) seems to float.The left image appears on the left stamp and the right image on the right stamp. Each pair of otherwise identical looking stamps is connected by a perforated, 18mm wide gutter with "stereo" printed on it in light gray.

Previous 3-D stamps using anaglyphic, lenticular or holographic images have become highly collectible over the years and the new Finnish FIM 2,10 stamps (available only as pairs in order to preserve the stereo image) are expected to be popular among people interested in stamps, chemistry, *and* 3-D. The stamps, designed by Pirkko Vahtero, commemorate the 100th anniversary of two Finnish chemistry societies and were printed in six-color offset in a run of



5,000,000. The actual size of each stamp is 24 x 34mm, and full sheets contain ten pairs.

The Finnish 3-D stamps may be ordered directly from the Finland Stamp Agency in North America, 1 Unicover Center, Cheyenne, WY 82008. The easiest method is to use their toll-free order number (800-443-3232) since they accept major credit cards. But because their minimum order is $10.00, they will not sell individual pairs of these stamps. An entire sheet of ten pairs sells for approximately $10.00 depending on the exchange rate, and the total for one sheet including shipping will probably be about $13 or $14. Also no doubt a first is the page of basic freeviewing instructions included with these stamps!

Another option is to write to the Philatelic Center of the Finnish Post, Box 654, SF-00101 Helsinki, Finland for ordering and payment information. The ordering code for these stamps is 91047. Recommended payment for this option is via International Postal Money Order or Postal Giro Transfer.

As a service to members, the NSA has obtained a limited supply of these stamps and offers them for $3.00 per pair postpaid. Send your check for $3.00 to NSA, Box 398, Sycamore, OH 44882.

Harold Lloyd 3-D to be Published

Hollywood comic Harold Lloyd was handed a Realist camera in 1948, and by the early 1950s he had became one of the most accomplished and prolific stereo photographers in the country. He was a founding member of the Hollywood Stereoscopic Society in 1950 and helped the David White Company promote the Realist system via enthusiastic endorsements by several Hollywood celebrities through the early 1950s.

A few of Lloyd's slides were published as stereo pairs in the 1954 *Stereo Realist Manual*, the classic stereography text for which he also wrote the introduction. Other samples of his work have been included in a few slide programs but few have been published for general distribution. That situation is due to change dramatically in the fall of 1992 when *Harold Lloyd's 3-D Hollywood* is scheduled for release by Simon & Schuster. About 150 of Lloyd's stereographs are to be reproduced in 3-D with the aid of a viewer to be included in the book.

As the title indicates, the images will concentrate on the Hollywood personalities who were frequent targets of Harold Lloyd's Realist. Among these will be previously unpublished views of Marilyn Monroe, Mary Pickford, Humphrey Bogart, Lauren Bacall, Preston Sturges, Howard Hughes, Jayne Mansfield, Candice Bergen, Lillian Gish, Gloria Swanson, Richard Burton, and Roy Rogers. *NewViews* will provide more details on the book when they become available.

Stereos Sought for Medical Journal

NSA member Dr. Dale Hammerschmidt recently became co-editor (with Dr. Harry Jacob) of *The Journal of Laboratory and Clinical Medicine*, a venerable 75-year-old publication that in years past introduced insulin and vitamin B-12 to the world. The previous editor had tried to add interest to the journal's covers by publishing photographs of historical interest, linked to vignettes in the journal's pages. Drs. Jacob and Hammerschmidt have taken the idea a few steps further by using stereographs for some covers, printing one panel on the front and the full pair inside in freeviewing size.

Stereographs used so far have included a hyperstereo of the University of Minnesota Medical School, a waterfall by Craig Daniels illustrating his article on freeviewing, and a Scanning Electron Microscope view of colon bacteria by Norm Peters. A coming issue devoted to tobacco-related illnesses will employ the stereograph "Noxious Weed" by Judy Proffitt. All of the stereo contributors so far have been active members of the Stereoscopic Society, but unsolicited submissions of views from anyone are welcome, whether they have a link to biomedical science or not. They may be sent to: Dr. Dale Hammerschmidt, Senior Editor, *The Journal of Laboratory and Clinical Medicine*, Box 105 UMHC (Room 124K-E Building), 500 Southeast Harvard St., Minneapolis, MN 55455.

Listening to Lucy's Slides

On a recent tour of Universal Studios in Hollywood, frequent *Stereo World* contributor Laurance Wolfe found a display of stereo transparencies by Lucille Ball in Universal's "Tribute to Lucy" exhibit. Above the exhibit's slides and viewer, a sign proclaimed "Stereophonic Slides."

Within a matter of days, Universal Studios President Sidney Scheinberg was the recipient of a letter (dated Nov.4) from Fellow of the NSA Wolfe pointing out the misnomer and "extraterritorial boo-boo" as a matter in need of immediate correction. A few weeks later a reply arrived from the president of MCA Recreational Services with the reassuring news that the sign had been changed to read "Stereoscopic Slides" as of Nov. 27. Now all that remains is the need for some dedicated reader to research Lucille Ball's interest and activity in stereography and arrange for the use of some of those "stereophonic" slides to illustrate an article!

Disney Comics in 3-D

A new 3-D comic book, created with the help of 3-D expert Ray Zone, will feature the work of Disney cartoonists Carl Barks, William Van Horn, and Don Rosa in a 48-page compilation of classic Disney stories and characters. A pair of anaglyphic glasses especially designed for this publication will be included. Cartoon characters Donald Duck, his nephews, Uncle Scrooge, Gyro Gearloose, and Launchpad are seen in the four stories included in the full size, $2.95 book. No release date was available at press time, so call your local comic store for details.

Fanatic 3-D comic collectors will remember the *earlier* Disney 3-D comics, which were two and one-half by seven inch, 32-page giveaways in a 1954 Cheerios promotion. Twenty-four titles, one in each specially marked box, were published in three now rare sets.

*This column **depends** on readers for information. (We don't know everything!) Send information or questions to David Starkman, P.O. Box 2368, Culver City, CA 90231.*

WANTED:

Milwaukee

Stereoviews
Glass Slides
Real Photo PC's

Cary Sternick
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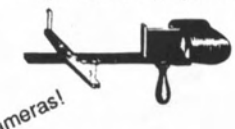
Houston, TX 77070
(713) 351-9806 (W)
(713) 320-0277 (H)

NINTH ANNUAL SPRING
D.C. Antique Photo Show
"The #1 Antique Photo Image Show in the USA"

65 tables of stereoviews, CDV's, Daguerreotypes, photographs, etc.



No Cameras!

Sunday
5 APRIL 1992
10 AM - 5 PM
Public Admission $5

Rosslyn Westpark Hotel Ballroom
Arlington, VA
1900 N. Ft. Myer Dr.

Preview admission 8:30 AM $20

Boston show:
26 April, 1991
FALL DC show: 11 October

Managed by Russell Norton
PO Box 1070,
New Haven, CT 06504
(203) 562-7800

A Trip Through

Arizona was an obscure little corner of the country prior to 1870. One of the best known landmarks was Maricopa Wells, the last water on the Butterfield Stage route before the Colorado River on the way to California. Arizona was primarily known for the rumors of gold and silver, and for the Apaches who raided travelers and the few settlers curious and brave enough to homestead the lands along the Gila and east of the Colorado.

1871 saw national attention begin to focus on Arizona as photographs from the Wheeler and Powell surveys showed the country the natural wonders of the Grand Canyon. As awareness of Arizona began to grow, entrepreneurial photographers began seeking images to feed interest in images of the West.

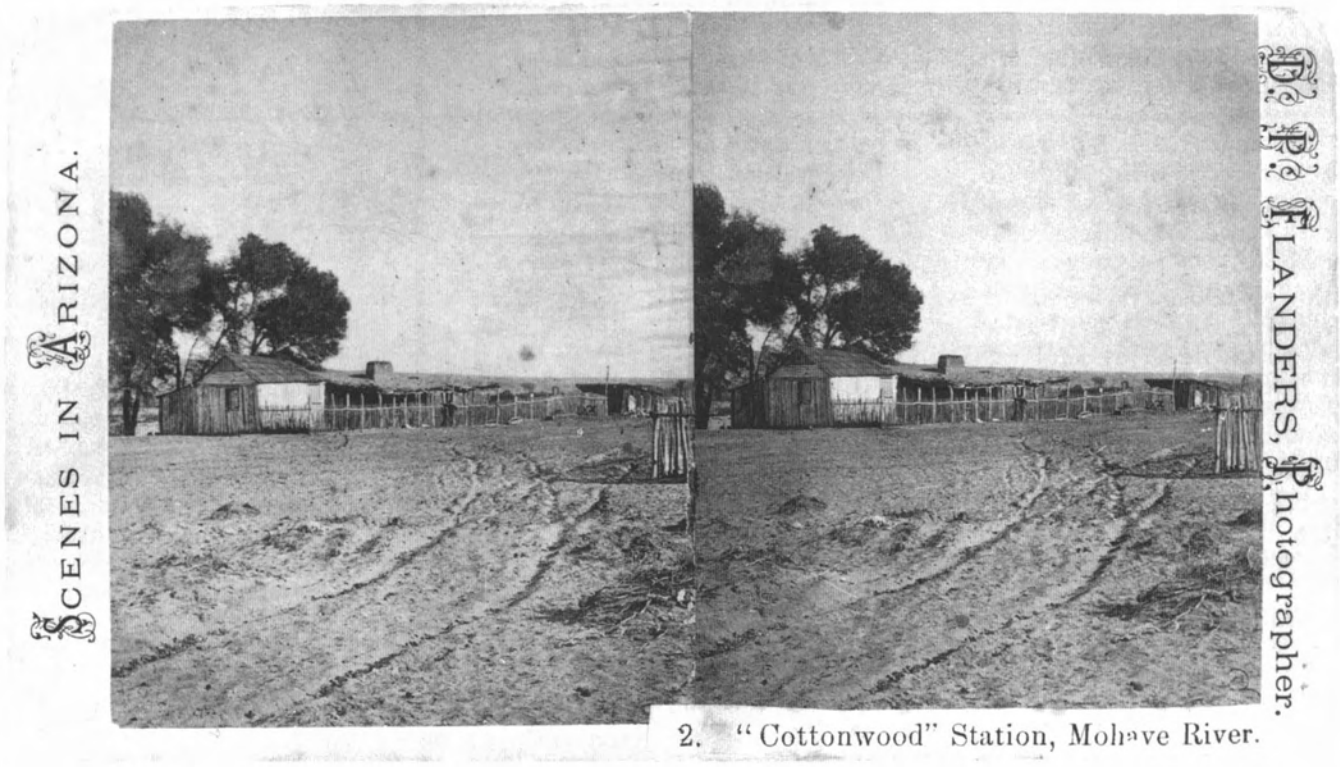
One of the first photographers who sought to capitalize on the interest in Arizona was Dudley P. Flanders. Flanders was born in Massachusetts in 1840. By 1865 Flanders had settled in California, marrying Miss Olivia Armstrong in Eureka California on December 31 of that year.

In early March of 1866 Flanders purchased W.N. Tuttle's interest in the Eureka Photographic Gallery, and was soon offering Ambrotypes and card photographs. Business apparently was far from brisk, and the gallery was closed on July 11th of the same year. After closing the gallery, Flanders stayed in the Humbolt County area through the end of the year.

Dudley Flanders appears in San Francisco briefly in early 1867, surfacing later in the year in Grass Valley Nevada operating the Premium Photographic Gallery in partnership with a Mr. Vance. Business was apparently successful, as Flanders opened a branch gallery in Truckee, California, advertising in the Truckee Tribune on October 31, 1868.

By 1873, Flanders had returned to California, operating the Art Photographic Parlor in Downey's Block on Main Street under the partnership Flanders & Godfery.

D.P. Flanders No. 2, "Cottonwood Station, Mohave River." Cottonwood station was a way station on the stage route between Nevada and Mineral Park, Arizona Territory. Probably taken en route from California in early December, 1873. All photographs from author's collection.



Arizona

With Dudley P. Flanders in 1873-1874

By Jeremy Rowe

The Gallery offered large and stereoscopic views of Los Angeles, San Bernadino, and San Diego counties.

Late in 1873, Flanders decided to travel to Arizona, most probably to capitalize on the interest generated by the survey photographs of E.O. Beaman, John Hillers and Timothy O'Sullivan. On November 13, Flanders initiated a partnership with Henri Penlon for the trip East to Arizona.

Dudley Flanders and Henri Penlon left Los Angeles on November 14, arriving at Ft. Mohave December 8 and arriving at Prescott on December 21. While en route, Flanders and Penlon took stereographs, offering views of Fort Mohave, Camp Beale Springs, and other locations in the *Prescott Miner* on December 26.

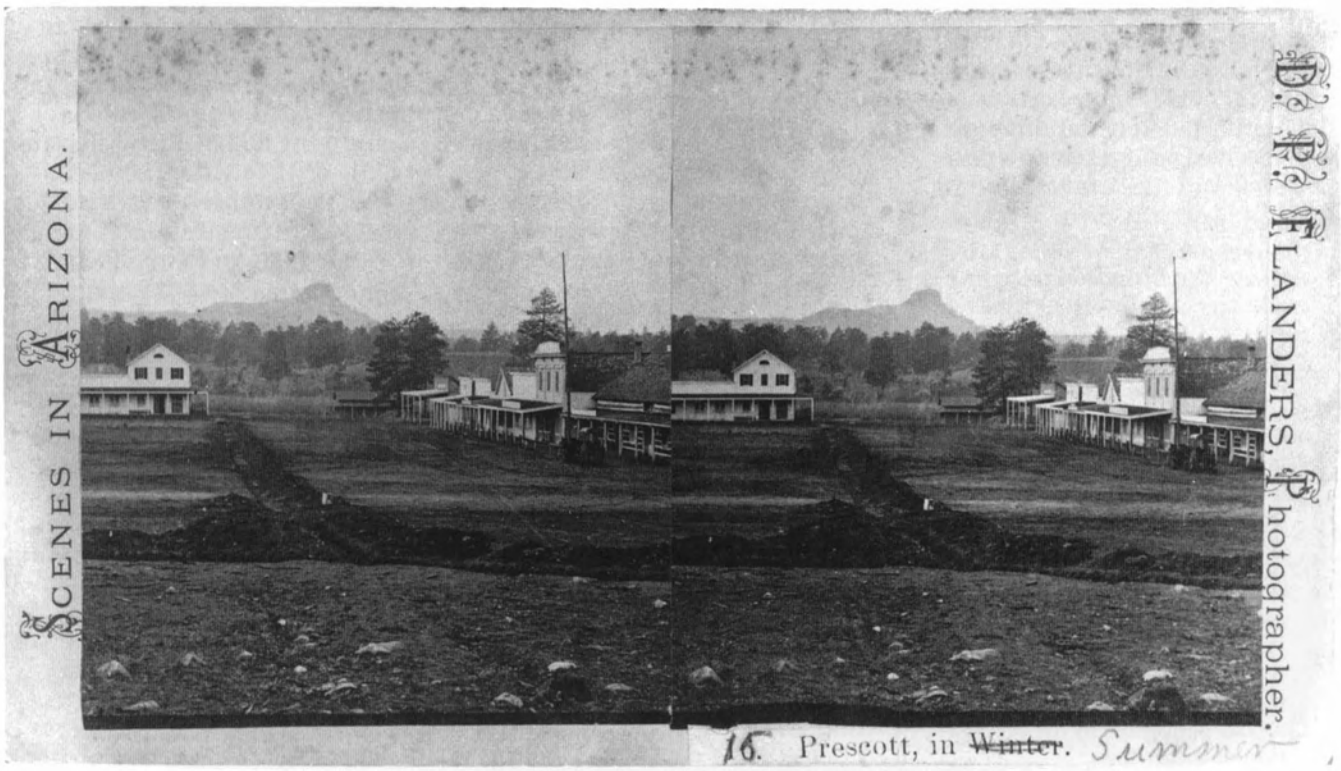
During the first month of 1874, Flanders and Penlon worked throughout the center of Arizona, making views of the Prescott area and traveling to the Fort Verde reservation. While in Prescott, the partners operated out of the photographic studio of F.A. Cook. The advertisement from the January 10, 1874 *Prescott Daily Miner* that ran throughout the month stated:

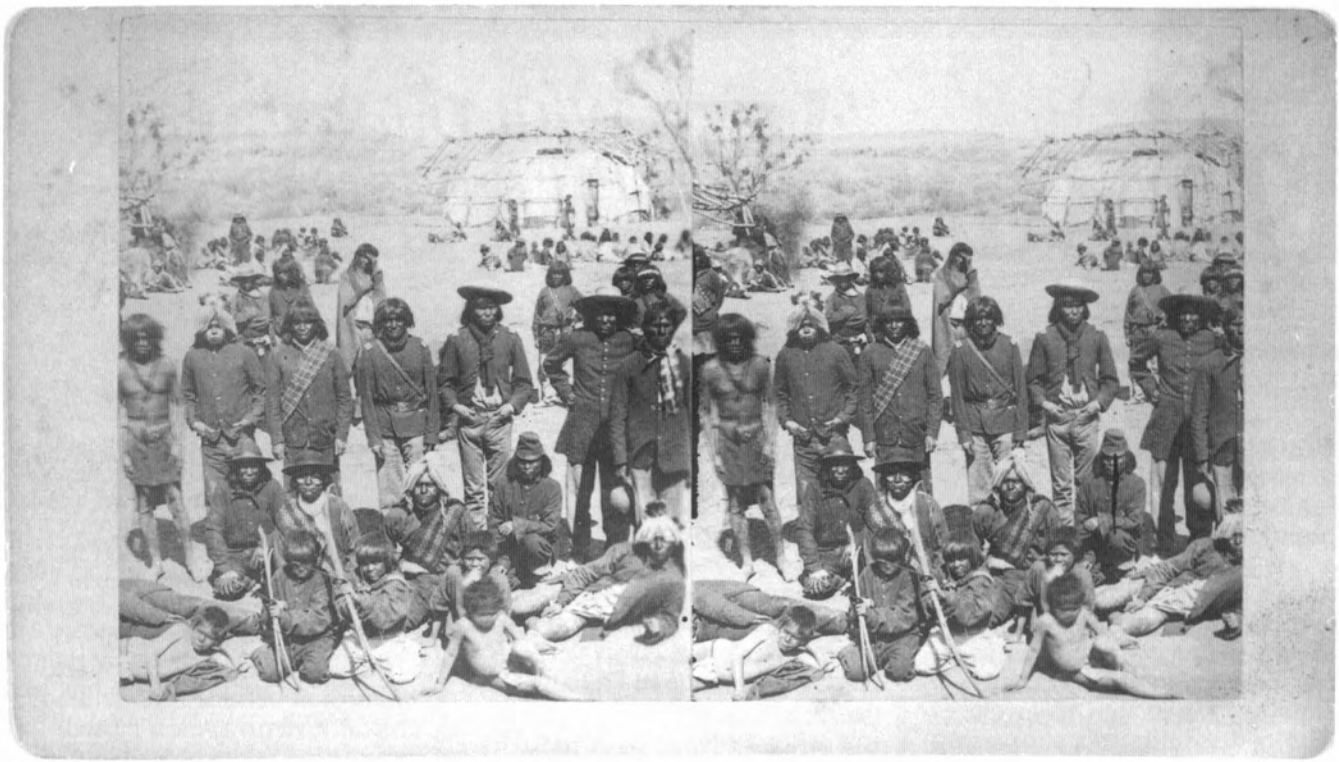
> PHOTOGRAPHIC NOTICE, Do not forget that FLANDERS & PENLON, Artists, remain in Prescott only during the present month. And the public are particularly requested to call and examine specimens of work MADE IN PRESCOTT, whether they desire work or not, as it is always a pleasure to receive visitors. Their LIFE SIZE PORTRAITS CANNOT BE EXCELLED. Pictures taken in cloudy weather guaranteed to any taken on the brightest day.

During the travels in January, Mr. Penlon became ill, eventually critically. Henri Penlon passed away at the home of William Buffman on February 6. Flanders retained the name of the partnership on both his advertisements and photographic mounts throughout much of his stay in Arizona.

Flanders remained in Prescott through April of 1874, continuing to make stereographs of the area. By this time, the number of Arizona stereographs available for sale

D.P. Flanders No. 15, "Prescott in Winter. Summer." View of downtown Prescott with Thumb Butte in background. Probably taken in Spring, 1874.





D.P. Flanders No. 32. Chiefs at Verde Reservation, probably taken in January 1874 during the visit of Flanders and Penlon to Camp Verde.

reached 60 titles. An advertisement in the *Arizona Miner* on April 3 offered:

> Stereopticon views of the Aztec ruins on Beaver Creek, views of the Verde Valley, Fort Whipple, Prescott in Winter, Prescott in Summer, Mr. Prescott, the Indian agency with its 1500 savage Apache, who stand, sit, and lie for the operator and his masked battery.

Prior to leaving Prescott, Flanders offered a 5 day series of stereopticon lectures illustrated with the images made in Arizona to that date. The presentations were well received, and received a positive review in the *Arizona Miner* on April 24.

> By invitation, we visited Mr. Flanders' stereopticon presentation rehearsal last evening and were positively gratified at what we saw. His foreign views are simply splendid, and the views of camps and indians here in the Territory are all that could be wished. We would suggest this entertainment as instructive and, we believe, will prove more than the money's worth to anyone who may choose to attend. His performance will continue for 4 evenings. Mr. Scott assistant to Mr. Flanders, is an excellent hand in this line of business, and has done much credit to himself in the part he has performed in the preparation of these views.

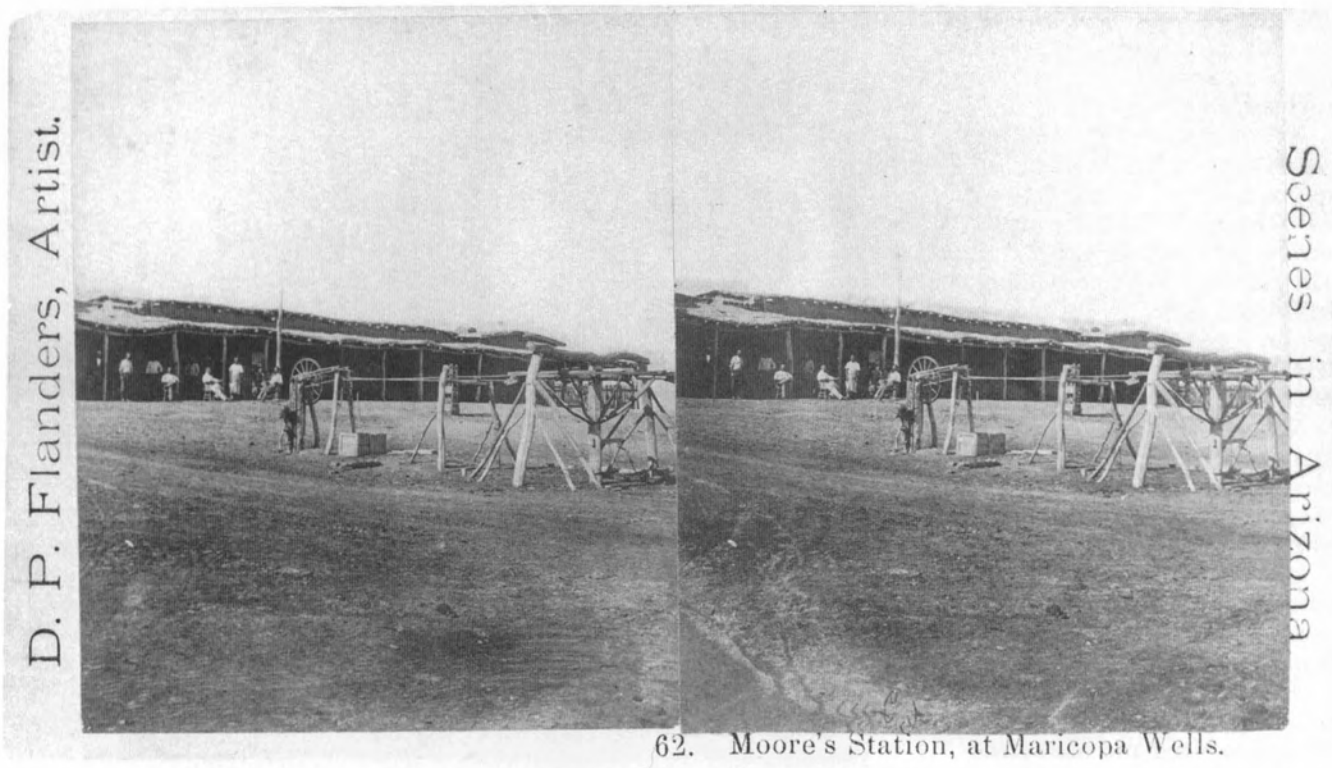
Flanders traveled south through Maricopa Wells to Tucson to continue his tour. By June 6th Flanders was advertising in the *Arizona Citizen* offering retouched negatives, cabinet photographs, and frames in addition to his stereographs of Arizona. Building on the success of the lectures in Prescott, Flanders advertised stereopticon lectures at Levin's Garden in Tucson on June 13.

To add images of the southeast portion of Arizona, Flanders began a trip to Fort Bowie and New Camp Grant on July 11th. Fort Bowie had been established for almost 14 years and was placed to guard the Butterfield Overland stage route through Apache Pass. Fort Bowie had gained national attention as the focus of action with Cochise. Camp Grant had been formed before the Civil War and vacated during the conflict, then reestablished in 1865. The original site of Camp Grant had been the site of a brutal massacre of Apaches by vigilantes from Tucson in 1871 and the fort had been relocated not long before Flanders' visit.

Images of both military establishments were undoubtedly thought to be marketable during the time when the nations' attention was focused on the attempts to control Arizona's hostile Apache. At the time of his visit in 1874, Flanders appears to have been the only photographer offering stereographs of the southern portion of Arizona.

Upon his return to Tucson on August 8th, Flanders worked out of the studio of Aldolpho Rodrigo. Rodrigo had arrived in Tucson and opened a studio on the corner of Courthouse and Maiden Lane late in July of 1874. After Flanders return to Los Angeles, Rodrigo entered a partnership and soon sold his studio to Henry Buehman who became one of the best known photographers of territorial Arizona.

Soon after his return, in an ad in the August 22nd *Arizona Citizen,* Flanders gave notice that he would soon be departing Tucson. Flanders and Rodrigo, apparently working together, left Tucson for the San Carlos reservation and a return to Fort Bowie. In addition, as an extension of his photographic excursion, Flanders visited the San Carlos Indian reservation. The reservation had been formed in 1871 as the home for the various bands of Apache in central Arizona

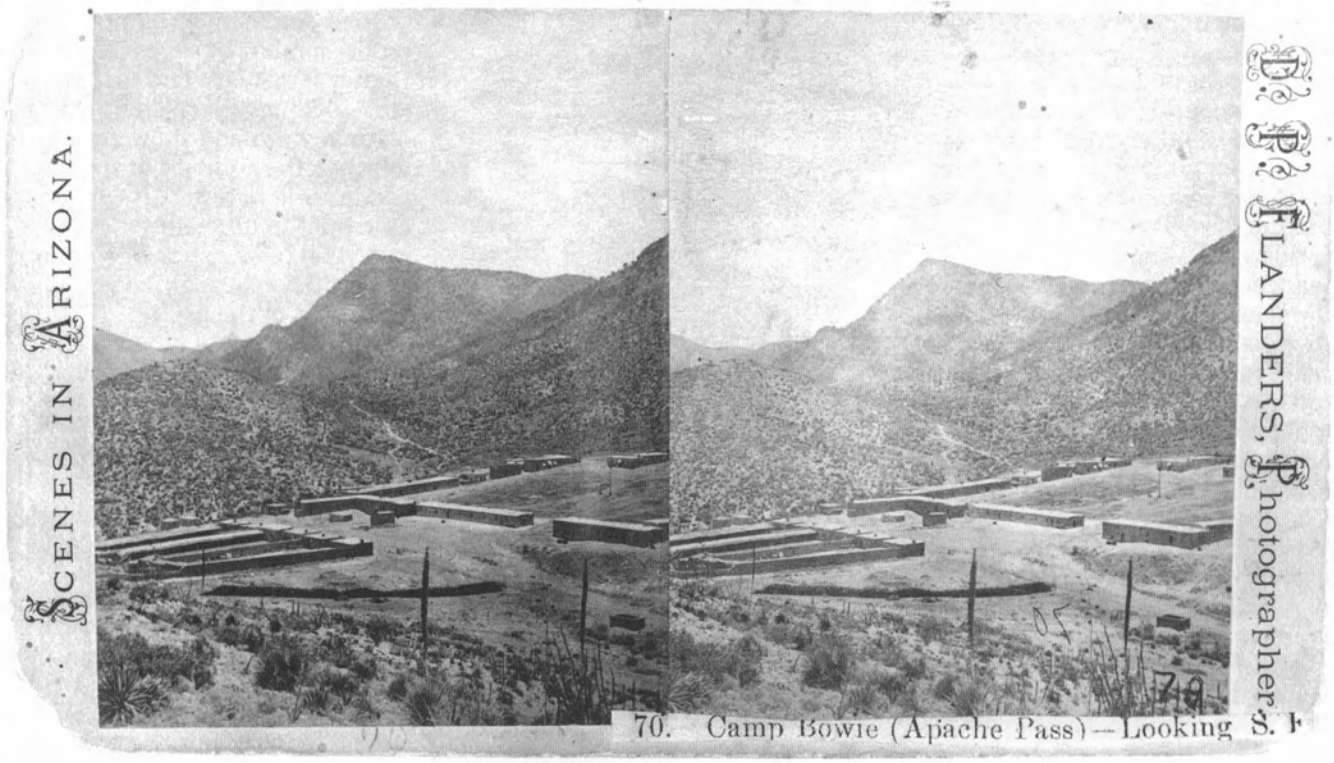


D.P. Flanders No. 62, "Moore's Station, at Maricopa Wells." Maricopa Wells was the principle stage stop in Central Arizona on the Butterfield Overland route, and offered the last water for 40 miles on the route West to California. This view shows the well at the rear of the station and was probably taken in May 1874 while Flanders was en route to Tucson.

D.P. Flanders No. 70, "Camp Bowie (Apache Pass) - Looking S." Apache Pass was one of the most dangerous areas in the Arizona Territory at the time and was the site of a Butterfield Overland Stage station. Camp Bowie was established to provide protection for travelers crossing Southern Arizona. Probably taken during one of Flanders' two trips to the area in the summer of 1874.

under the command of General George Cook. The gallery in Tucson was left "open and in charge of a competent artist" (who is as yet unidentified) during the trip.

While at San Carlos, Flanders and Rodrigo concentrated on the notables that they found. The images from this period include studio portraits of General George Crook the military head of Arizona, and Mr. J.E. Roberts the Indi-



an Agent at San Carlos, as well as portraits of the Apache chiefs key to the existence of the reservation, such as Diablo and Casadora.

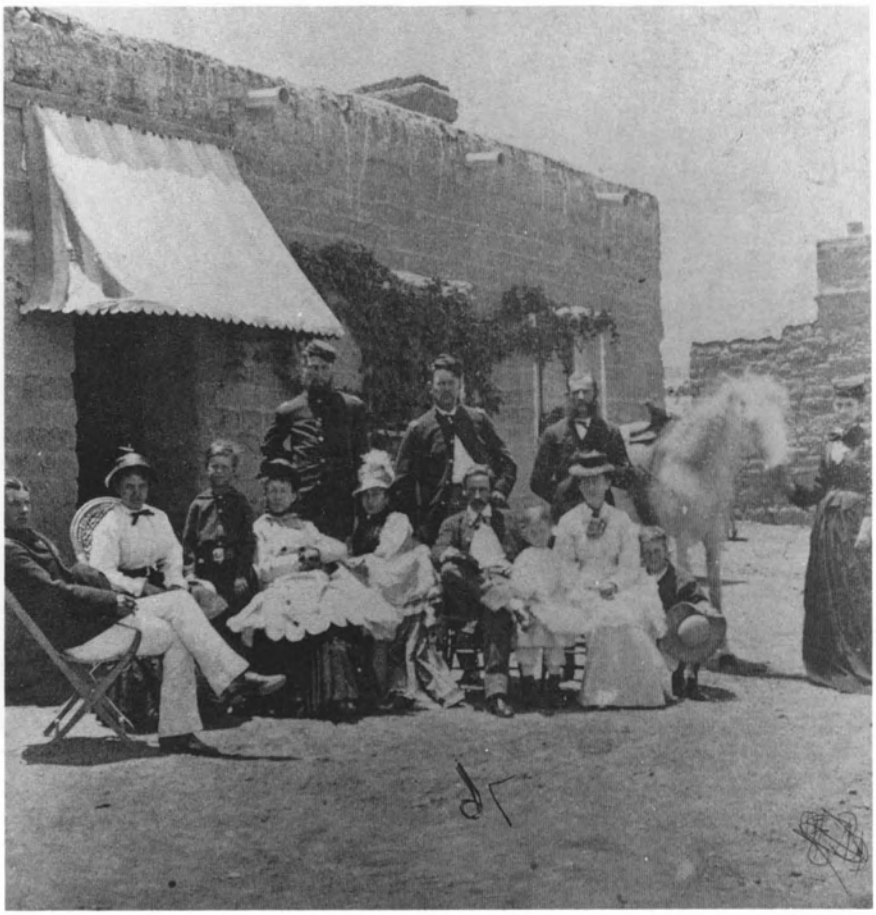
After a month and a half on the road Flanders and Rodrigo returned to Tucson on October 24th. Flanders left to return to California by stage on October 29th. The last notice of Flanders' activity in Arizona is his listing as a passenger on the steamer Jolly Giant leaving Yuma up the Colorado on November 25th.

After his return to Los Angeles, Flanders began marketing the stereographs under the series title "Scenes in Arizona." Flanders offered the stereographs from the Arizona trip on three mounts, The earliest was an orange and purple mount labeled "A Photographic Album of a Trip Through Arizona by Flanders and Penlon." This mount probably was used for views produced and marketed while Flanders was in Arizona. Later, Flanders offered the views on yellow mounts with two versions of the "Scenes in Arizona" series title, one with the title in a plain letterform, the other using a more elaborate script for initials and the first letters of the series title.

In research to date, 74 of the titles offered have been identified on one or more of the mounts. There is occasional duplication of numbers, with different images appearing under the same number on mounts from each series. Captions appear in manuscript on both recto and verso of the mounts, and the yellow mount series used printed captions tipped on to the lower right corner of the mount.

It is interesting to note that the sequence of images roughly follows the path of Flanders through Arizona. Also, images from this series have been identified on the mounts of several photographers and publishers including Payne, Stanton, & Co. of Los Angeles; Williscraft of Prescott; and the Continent Publishing Company. Whether these appearances are examples of pirating or were legitimate uses of the images is not known.

The body of work produced by Dudley Flanders offers one of the best views of life in Territorial Arizona in the mid-1870s that has been identified to date. Unfortunately, in the 115 years since these images were produced, with the exception of a few, they have remained virtually unknown. The work of Flanders provides a much more personal view of life in Territorial Arizona than the work of the expedition photographers such as Timothy O'Sullivan, E.O. Beaman, and John Hillers, whose images have become icons of the 19th century West. The work of Dudley Flanders and his "Trip Through Arizona" provide a valuable record of the lives of Arizona's pioneers and the environment in which they lived.



D.P. Flanders No. 76. "Group of officers and Ladies, Apache Pass." Portrait of officers and their families at Camp Bowie. Probably taken during one of two trips to the area by Flanders in the summer of 1874.

Note:

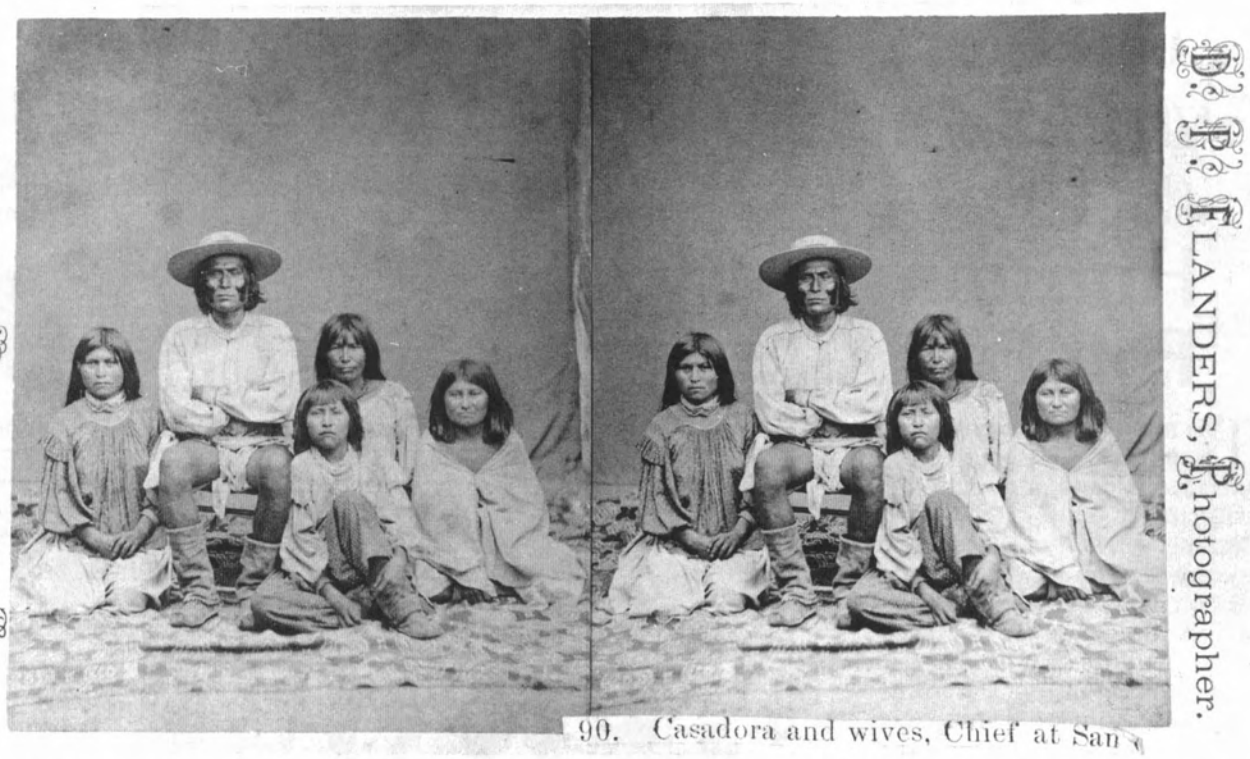
I would like to thank Peter Palmquist for his assistance with information related to Flanders' life in California, and to the National Stereoscopic Association for their support in research and preparation of this article.

Check List of Flanders Stereograph Titles

Titles were taken from both printed and manuscript notations on the mounts of stereographs by Dudley P. Flanders and his associates. Spellings are taken from the original views and show great flexibility in the accuracy of spelling. Duplication of numbers with alternate titles in different series occurs in several cases as noted. Unnumbered titles appear alphabetically at the end of the listing.

This is a work in progress and any additions would be greatly appreciated. Please forward any additional information to; Jeremy Rowe, 2331 E. Del Rio Dr., Tempe, AZ 85282.

1. Atkinson's Station, Mohave River
2. "Cottonwood" Station, Mohave River
2. Scene near Soda Lake, Ca.
3. Soda Lake *(alt. title)*
4. Cave Station, Mojave River
4. Camp Beales Springs, A.T., Looking S. *(alt. title)*



D.P. Flanders No. 90, "Casadora and Wives, Chief at San..." This portrait of Casadora was probably taken during one of the photographer's two trips to the area in the summer of 1874.

7. Camp Mojave, A.T.
9. Camp Beales Springs, Arizona, Dr. Reagles Quarters
10. Hualpai Mtns. as seen from the Cerbat Range
13. Camp Beale Springs
13. Montezuma Wells, N. Side. *(alt. title)*
15. Prescott in Summer
16. Prescott in Winter
17. Arizona Prospectors
17. Prescott in Summer (Gurley at Montezuma Street) *(alt. title)*
19. Beaver Creek
19. Gen'l Crook's Band *(alt. title)*
20. Apache, Tonto (portrait of 3 Indian maidens and a child)
20. Arizona Prospector *(alt. title)*
20. Montezuma Wells *(alt. title)*
21. Montezuma Wells, East Side
24. Reservation Peak at Verde Reservation
26. Ruins at Montezuma Wells
29. Yuma Apache'S Wickeups
31. Muster Day at Verde Reservation
32. Chiefs at Verde Reservation
33. Apache Chiefs Mounted, at Verde Reservation
36. Mohave-Apache Wicker-ups
38. Bire's eye view Verde Valley
40. Aztec Ruins, Opposite Camp Verde
42. Montezuma Caves on Bear Creek
44. Elliott's Factory, Prescott
47. Unidentified river scene
51. Ft. Whipple Looking N.
51. Telegraph Station at Maricopa Wells *(alt. title)*
52. Moore's Station, at Maricopa Wells
52. Reservoir Hill North of Fort Whipple, Prescott, Az.
55. Ft. Whipple (looking toward San Francisco Mtns)
56. Grant's Station, Wickenburg
58. Station on the Hassayampa
61. Grant's Station, Wickenberg *(handwritten)*
62. Grant's Station, Gen'l view. James Grant's Stage Station, Wickenberg, Arizona.
65. Papajo Reservation from Tower of S.X.C.
66. Papajo Reservation from Tower of S.X.C.
67. Papajo Reservation from San X. Church
68. Papajo School, San Xavier
69. Crossing of the San Pedro
70. Camp Bowie (Apache Pass) - Looking S.
70. Church of San Xavier's. San Xavier Del Bac. *(alt. title)*
71. Church of San Xavier's. San Xavier Del Bac.
72. Papago vil. - near San Xavier
72. Old Camp Bowie (Apache Pass.)
74. Helen's Dome, Apache Pass.
75. Camp Bowie (Apache Pass) Looking South
76. Group of Officers and Ladies, Apache pass
78. Hosea, Apache Chief *(seated studio portrait of Zeli Chiracahua chief)*
79. Es-kim-en-zin. a Renegade Chief
81. Guard-house, Camp Grant
82. View of Mt. Graham from Camp Grant
83. Headquarters at Camp Grant
88. San Carlos Indian Reservation
90. Casadora and Wives, Chief at San Carlos.
93. Agent and Chiefs, San Carlos Reservation
94. Muster Day, at San Carlos
96. Apache Es-Kin, San Carlos Reservation
102. Apache Tonto *(3 young women and child in front of dwelling)*

Beale Springs, Arizona *(manuscript title on reverse)*

Colorado River near Mojave, A.T.

Counting Apaches at Camp Apache

Five San Carlos Apache Indians and *(name illegible)* -Camp at night on a trail

Gen'l Crook's Band (at the new courthouse, Prescott)

Montezuma Wells, East Side

Montezuma *(?)*

Unidentified scene of Camp Grant (similar to 82)

View at Camp Apache, A.T. (Cooley, Lt. Rice, Genl. Crook, Maj. Randall, Lt. Reilly, McGill, Es-Ki Elaw, Peboni?)

Collector's Symposium Set For Houston FotoFest

The month-long International Houston FotoFest will include a special one-day symposium for collectors of photographic prints. Sessions will include background information on how to start a collection, what types of image and which photographers will be in demand in the coming years, and where to find historical information. Discussions will also cover ways to care for a collection and tips on buying from dealers, flea markets and auctions.

While stereoviews are not specifically mentioned in the symposium outline, much of the information on collectible, limited edition prints applies as well to the more rare views, and contributions of both questions and information regarding stereography at such an event would help spread interest in it. The symposium will be held March 14, 1992 at the George A. Brown Convention Center, Houston, Texas. For registration information contact Martha Skow, FotoFest International Collector's Symposium, Innova Design Center, 20 Greenway plaza Suite 368, Houston, TX 77046.

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STEREO POLYESTER	per	100: 2-mil	$12 or 3-mil	$16
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8" x 10"	per	25: $8	case of 200:	$40
11" x 14"	per	10: $8	case of 100:	$45
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Stereo Pairs of Lissajous Figures

by John E. Schwenker

This article shows stereo pairs of Lissajous figures, plotted on surfaces of various shapes. A computer program allows selection of the frequencies and shapes, and plots the stereo pairs as observed from different points of view.

In the January, 1991 issue of *Scientific American,* in A.K. Dewdney's "Mathematical Recreations" column, the idea of drawing Lissajous figures on a sphere was mentioned. The only illustration showed a view of such a figure, from above the north pole. It seems to me more reasonable to plot *stereo* pairs of such figures.

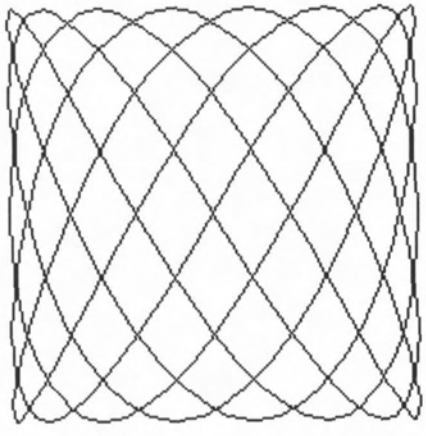

Fig. 1. Lissajous figure with an x-direction frequency of 8 and a y-direction frequency of 5.

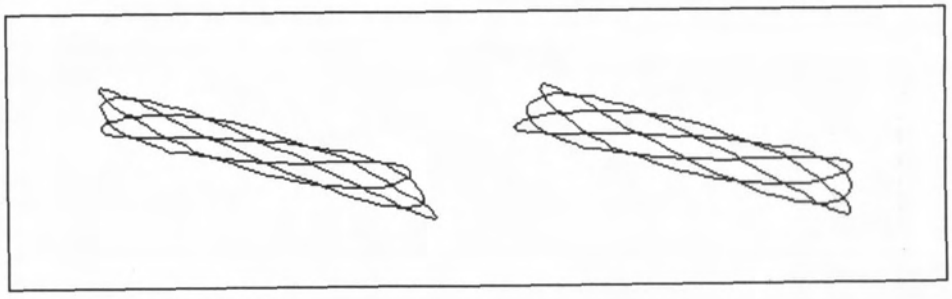

Fig. 2. Frequencies 3, 5. Plane normal 15°, 81°.

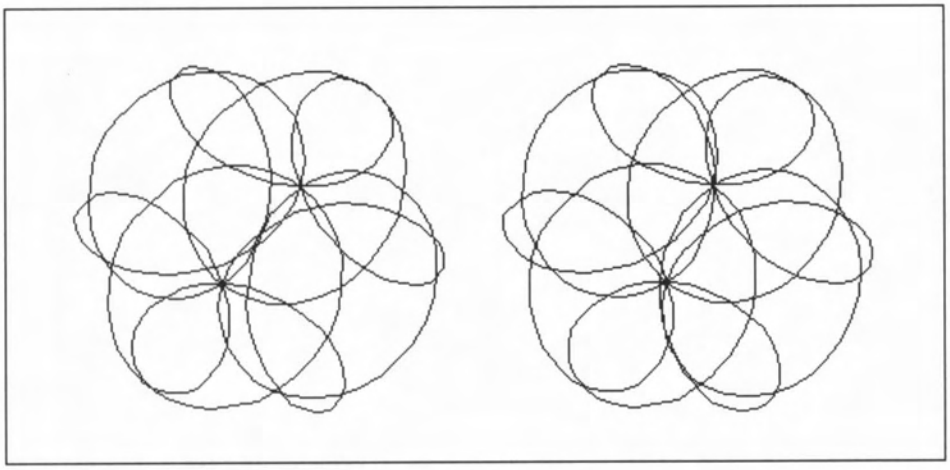

Fig. 3. Frequencies 4,5. Polar axis 9°, 15°.

Lissajous figures are x-y plots, where both x and y are sinusoidal functions of different frequencies. They are used in comparing the (unknown) frequency of one electrical signal with another signal, whose frequency is known. Figure 1 is an example, where the vertical frequency is 8/5 times the horizontal frequency.

Figure 2 shows a Lissajous figure drawn on a plane, as seen from an oblique viewpoint. Figures 3-6 show similar curves drawn on a sphere, cone, hyperbolic paraboloid and torus, respectively. As the figures suggest, the computer allows selection of the point of

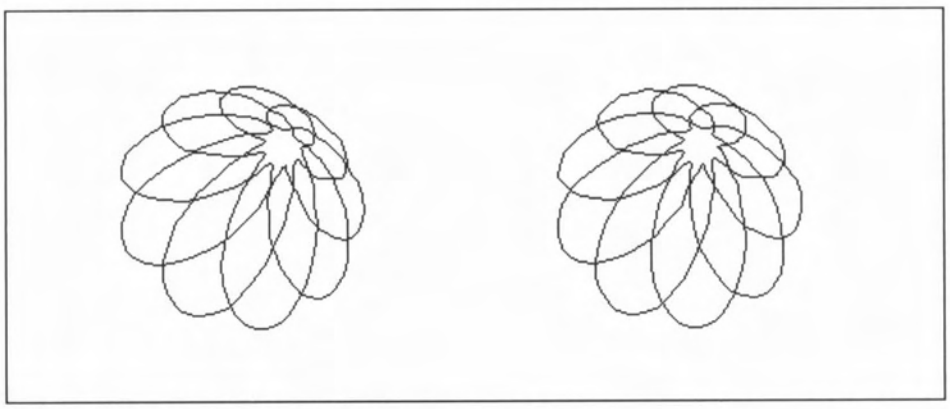

Fig. 4. Frequencies 4, 9. Cone axis 8°, 15°.

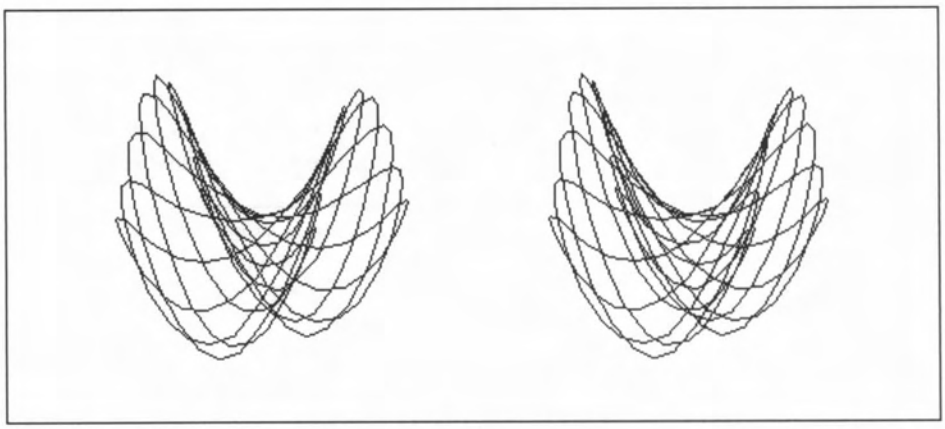

Fig. 5. Frequencies 5, 9. View direction 21°, 8°.

view, as well as the frequencies to be plotted. In addition, it is possible to construct more elaborate views, as in figures 7 and 8. The additional attraction of using the computer is to watch the figures being drawn in real time in 3-D. They are drawn by the line extending itself in three-dimensional space.

The program used to generate these pairs is available from the author. It will run on any Macintosh computer with 512K or more of RAM. For information, write to John E. Schwenker, 61 Tulip Lane, Colts Neck, NJ 07722.

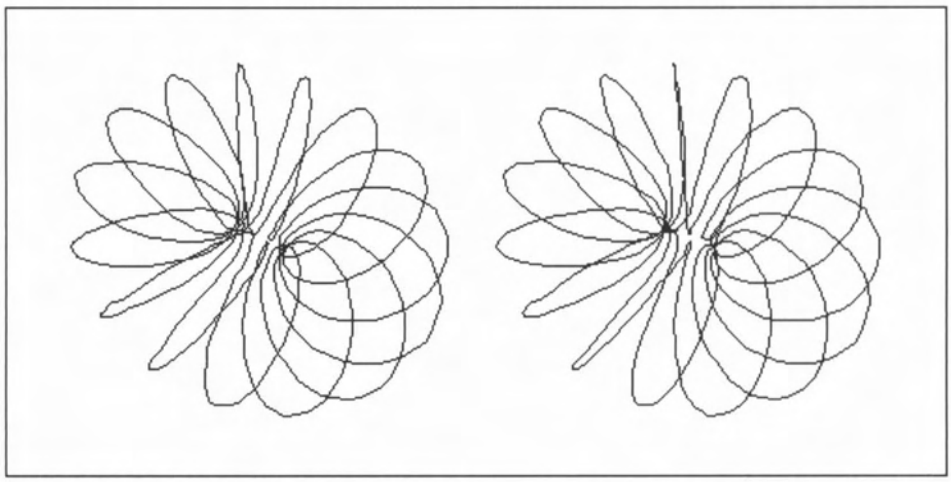

Fig. 6. Frequencies 15, 2. Torus axis 15°, 36°.

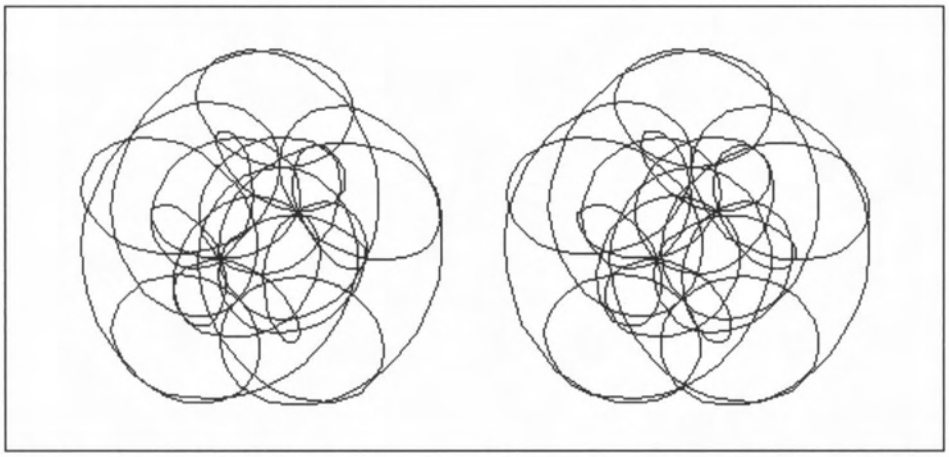

Fig. 7. Inner frequencies 4, 5. Outer frequencies 5, 4. Inner axis 18°, 14°. Outer axis 4°, 21°.

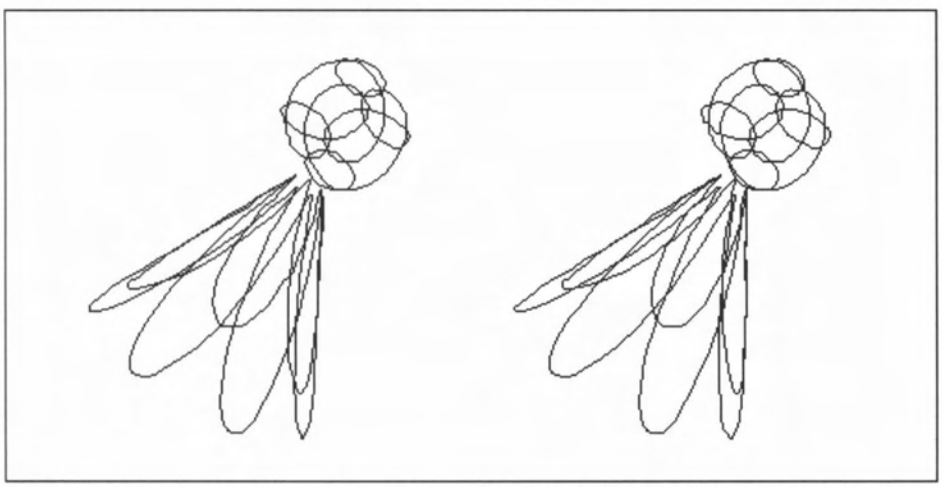

Fig. 8. Sphere frequencies 4, 3. Cone frequencies 2, 7. Sphere axis 14°, 23°. Cone axis 28°, 66°.

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A NEW ANAGLYPHIC COMIC BOOK, my third, this time a promotional item for the food industry, made for kids! *The Adventures of Billy Broccoflower,* a 12-pg. workbook with glasses, $2.50 ppd. Roger May, Box 1271, Grass Valley, CA 95945.

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OLD KEY WEST IN 3-D, Joan and Wright Langley, 62 pp, 52 duotone stereo views with plastic viewer, softbound, 9" x 6"; $14.95 plus $2.50 shipping. The Langley Press, 821 Georgia St., Key West, FL 33040.

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CENTRAL PACIFIC RAILROAD stereographs (also Union Pacific): Alfred A. Hart, C.E. Watkins, A.J. Reilly, Anthony, Durgan & others. Dr. James Winter, 15145 Mulholland Drive, Los Angeles, CA 90077, (818) 784-0619, Fax (818) 784-1039.

CLOSE-UP lens sets for major stereo cameras wanted. Willing to pay $450 for lenses and frames for ISO PUPLEX SUPER or $1,000 including camera. Japan 3-D Club, c/o Y. Saji, 467 Imaiminamicho, Nakaharaku, Kawasaki, 211 Japan.

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DELAWARE STEREOS and any views by Delaware photographers. Marvin Balick, 5900 Kennett PL., Wilmington, DE 19807.

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OHIO: any scenes of a city called "Chicago Junction". Also, Walter Winchell of NY Stork Club. Hal Layer, PO Box 27676, San Francisco, CA 94127.

PEOPLE who can help give birth to a real 3-D video industry. Inventors, collaborators and technicians. Contact D. Matthies, (609) 734-2741. Send articles or resumes to 97 Randall Road, Princeton, NJ 08540.

Wanted

PERMANENT WANT: Stereo views of Boulder, Colorado and the Colorado Front Range. Alan Ostlund, 479 Arapahoe Ave., Boulder, CO 80302, (303) 444-0645.

PHOTOGRAPHS or negatives in any format showing streetcars in Scranton, PA or the Scranton area. Charles Wrobleski, 206 Green St., Clarks Green, PA 18411.

PORTAGE HIGH BRIDGE, New York, working on book on the timber trestle, especially need close-ups, construction, trains; also construction iron bridge. Send Xerox - will pay for same. Dan Fink, 24 Seneca Ave., Geneseo, NY 14454.

SAVANNAH, GA: Railroad Engineers Retirement Home. L. Hensel or Masterson views PA, NY. Want to buy any old Alaska books, souvenirs, collectibles. Wood, Box 22165, Juneau, AK 99802.

SEEKING STEREOGRAPHS of Seminole or other Florida Indians. Send Xerox front and back to: Alison Nordstrom, PO Box 2811, Daytona Beach, FL 32120-2811.

SOUTH DAKOTA stereo view cards prior to 1900 – Black Hills, ranching and farming, Indians, homesteading. Send photocopies and prices. Onas Scandrette, 848 Farnham Lane, Wheaton, IL 60187-7574.

STEREO DAGUERREOTYPES: All kinds, all nations & subjects. Any condition. Ken Appollo, PO Box 241, Rhinecliff, NY 12574, (914) 876-5232.

STEREO REALIST Projector. William Lund, (619) 373-4258; 20833 Neuralia Rd., Calif. City, CA 93505.

ULYSSES S. GRANT photographs, any format. Doesn't matter if prominant or in background. Please send Xerox copy with price. I am researching all known photographs. Do you have any? Jim Bultema, 1634 El Verano, Thousand Oaks, CA 91362.

US MINT, Coins & Paper money stereos wanted! Views of coining, printing operations, Mint exteriors, interiors from Philadelphia, San Francisco, New Orleans, Denver, Dahlonega (Georgia), Charlotte, Carson City, Treasury Dept. (Washington, DC) are wanted. Especially seeking long U&U series (#12120-12219) circa 1904 showing Philadelphia mint operations. Send any views for my approval priced, or send xerox copy with condition and price. Same day reply. David Sundman, president, Littleton Coin Co., 253 Union St., Littleton, NH 03561, (603) 444-5386.

V-M SILVER MODEL II Belgian viewer of type sold at Epcot in Disney World some years back. Also an orange color, same style. F. Rader, Box 86, Wind Gap, PA. 18091, (215) 863-7987.

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A LISTING OF COMING EVENTS

Calendar

February 2-28 **(OR)**
Exhibit of 3-D photography by Jonne M. Goeller at the Klamath Falls Art Gallery, 120 Riverside St., Klamath Falls, OR, Thursday through Sunday, 1 to 4 pm. Her views, in both color and black & white, are mounted in Q-VU mounts and matted in groups of four for viewing with provided plastic viewers.

February 22-23 **(CA)**
San Francisco Bay Area Camera Show, Scottish Rite Auditorium, 1547 Lakeside Dr., Oakland, CA. Contact Carney & Company, 231 Market Place, Ste. 379, San Ramon, CA 94583. Call 415-828-1797.

February 22 **(WI)**
Milwaukee Camera Show & Sale, Holiday Inn-Airport, 6331 S. 13th St., Milwaukee, WI. Contact Fantastic Photo Flea market, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242 or 815-886-0101.

February 23 **(IL)**
Chicago Fantastic Camera Show, Westin Hotel O'Hare, 6100 River Road, Rosemont, IL. Contact Bill Moritz, 815-886-0101 or Fantastic Photo Flea Market, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

February 23 **(CA)**
Culver City Camera Show & Sale, Vetrans Memorial Auditorium, Culver City, CA. Contact Anton at Bargain Camera Shows, Box 5352, Santa Monica, CA 90409. Call 310-396-9463.

February 23 **(NJ)**
Historical Image Show - No Cameras, Firemans Hall, Parish Drive, Wayne, NJ. Assorted photographica including Stereo Views and View-Master reels and photographic books. Call Diane 201-523-6696 or Tom 201-838-4301.

February 29-Mar. 1 **(TX)**
5th San Antonio Camera Show, Seven Oaks Hotel, 1400 Austin Hwy., San Antonio, TX. Contact Donald Puckett, 1106 Graham Ave. #206, Dallas, TX 75223. Call 214-824-1581.

March 1 **(CA)**
Pasadena Camera Show & Sale, Pasadena Elks Lodge, Pasadena, CA. (Across from the Simon Art Museum) Contact Anton at Bargain Camera Shows, Box 5352, Santa Monica, CA 90409. Call 310-346-9463.

March 7 **(CA)**
Ventura Camera Show & Sale, Ventura national Guard Armory, Ventura, CA. Contact Anton at Bargain Camera Shows, Box 5352, Santa Monica, CA 90409. Call 310-396-9463.

March 7-8 **(OH)**
Cleveland Photorama USA, Holiday Inn-Strongsville, 15471 Royalton Rd., Strongsville, OH. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

March 8 **(NJ)**
Second Sunday Camera Show, Firemans Hall, Parish Drive, Wayne, NJ. Contact Second Sunday Camera Show, 25 Leary Ave., Bloomingdale, NJ 07403. Call 201-838-4301.

March 8 **(CA)**
10th Santa Monica Camera Show & Sale, Santa Monica Civic Auditorium, Santa Monica, CA. Contact Anton at Bargain Camera Shows, Box 5352, Santa Monica, CA 90409. Call 310-396-9463.

March 14 **(KS)**
Kansas City Camera Show & Sale, Howard Johnson Lodge, 12381 W. 95th, Lenexa, KS. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

March 14-15 **(TX)**
North Texas Photo & Equipment Fair, Tarrant County Convention Center, Houston, TX. Call Angela Vinson, 214-221-1993.

March 14 **(TX)**
FotoFest International Collector's Symposium for collectors of photographic prints - a part of the Mar. 7 - Apr. 5 Houston International FotoFest. For details and registration information, contact Martha Skow, FotoFest International Collector's Symposium, Innova Design Center, 20 Greenway Plaza Suite 368, Houston, TX 77046. Call 713-840-9711.

March 15 **(CA)**
Hayward Camera Show & Sale, Centennial Hall, 22292 Foothill Blvd., Hayward, CA. Contact Carney & Company, 231 Market Pl., Ste. 379, San Ramon, CA.94583. Call 415-828-1797.

March 15 **(GA)**
Atlanta Camera Show & Sale, Marriott Hotel Northwest, I-75 North and Windy Hill Rd., Atlanta, GA. Contact Atlanta Camera Shows, Box 360033, Decatur, GA 30036. Call 404-987-2773.

March 15 **(CA)**
Buena Park Camera Swap Meet, Sequoia Club, 7530 Orangethorpe Ave., Buena Park, CA. Call 714-786-6644 or 786-8183.

March 15 **(MI)**
Metro Detroit Camera Show, Millwright's Hall, 23401 Mound Rd., Warren, MI. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

March 15 **(MO)**
St. Louis Camera Show & Sale, Holiday Inn-Airport, 4545 N. Lindbergh, Bridgeton, MO. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

March 21 **(IN)**
Indianapolis Photorama USA, Indianapolis Armory, Indianaoplis, IN. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

March 21-22 **(TX)**
Photographic Collectors of Houston Show, Holiday Inn-Hobby Airport, 9100 Gulf Freeway, Houston, TX. Contact Leonard M. Hart, Box 70226, Houston, TX 77270. Call 713-868-9606.

March 22 **(IL)**
Chicagoland's Camera & Photo Show, Holliday Inn, 860 Irving Park Rd., Itasks, IL. Write to Box 761, Grayslake, IL 60030. Call 708-223-5190.

March 22 **(OH)**
The Original Columbus Fantastic Photo Flea Market, Alladin Temple, 3850 Stelzer Rd., Columbus, OH. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

March 28-29 (NE)
9th Annual Omaha Camera & Photographica Show, Radial Social Hall, 1516 Northwest Radial Hwy.,Omaha, NE. Contact Jim Tunzer, 1808 N. 59th St., Omaha, NE 68104. Call 402-588-9473 or 402-496-1918.

March 28-29 (SC)
Charleston Camera Show & Sale, Bethune Art Center, 5841 Rivers Ave., North Charleston, SC. Contact Great American Camera Show, 275X Harbison Blvd., Suite 219, Columbia, SC 29212. Call 803-833-5878 or 803-833-4653 eves.

March 29 (IL)
The Big Camera & Image Show, Holiday Inn, 5440 N. River Rd., Rosemont, IL. Contact Jim Mayer, Chicago Photographic Collectors Society, 708-323-4427.

March 29 (CA)
Long Beach Camera Show & Sale, Holiday Inn, 2640 Lakewood Blvd., Long Beach, CA. Contact Anton at Bargain Camera Shows, Box 5352, Santa Monica, CA 90409. Call 310-396-9463.

March 29 (NY)
Buffalo Super Camera Show & Sale, Hearthstone Manor, 333 Dick Rd., Depew, NY. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

April 4-5 (MI)
29th Detroit Photorama USA, Dearborn Civic Center, Dearborn, MI. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

April 4-5 (OK)
2nd Okalahoma City Camera Show, Holiday Inn Northwest, 3535 NW 39th St., Okalahoma City, OK. Contact Donald Puckett, 1106 Graham Ave. #206, Dallas, TX 75223. Call 214-824-1581.

April 5 (CA)
Pasadena Camera Show & Sale (see March 1).

April 5 (CO)
Denver Colorado 6th Photorama USA, Holiday Inn, 15500 E. 40th Ave., Denver, CO. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

April 5 (D.C.)
DC Photographic Image Show - No Cameras - Rosslyn Westpark Hotel, 1900 N. Ft. Meyer Dr., Arlington, VA. Contact Russell Norton, Box 1070, New Haven, CT 06504. Call 203-562-7800.

April 11 (CA)
San Diego Camera Show & Sale, Albahr Shrine Temple, 5440 Kearny Mesa Rd., San Diego, CA. Contact Anton at Bargain Camera Shows, Box 5352, Santa Monica, CA 90409. Call 310-396-9463.

April 11-12 (AL)
Birmingham Area Photographic Flea Market, Zamora Shrine Temple, 3521 Ratliff Rd., Irondale, AL. Contact K.B. Johnson, 1732 Woodbrook Circle, Bham, AL 35215. Call 205-853-3020.

April 18-19 (OH)
Ohio Camera Swap, Shadybrook Armory, Cincinnati, OH. Contact Bill Bond, 8910 Cherry, Blue Ash, OH 45242. Call 513-891-5266.

April 25 (WA)
Puget Sound Photographic Collector's Society Twelfth Annual Camera and Photographica Sale, Swap & Show, Kent Commons, 4th Ave. N. & James, Kent, WA. Contact PSPCS, Suite E, Box 202, 5109 Point Fosdick Dr. N.W., Gig Harbor, WA 98355. Call 206-851-6361.

April 25 (TX)
NSA SOUTH CENTRAL REGION, SPRING MEETING. 10am - 3pm, Convention Center, 1300 Geo Bush Dr., College Station, TX. Contact Carroll Bell, Box 9162, College Station, TX 77842. Call 409-693-7004 days.

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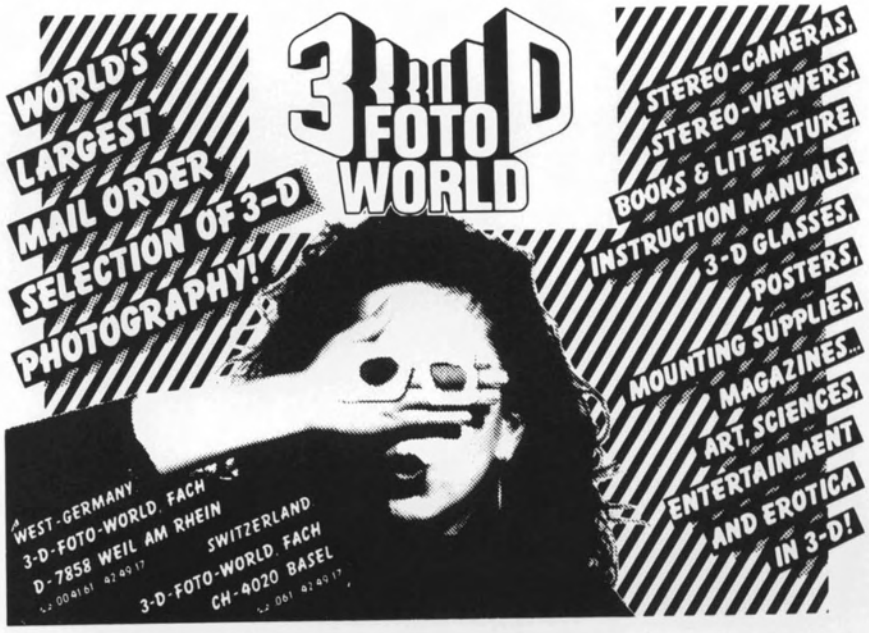
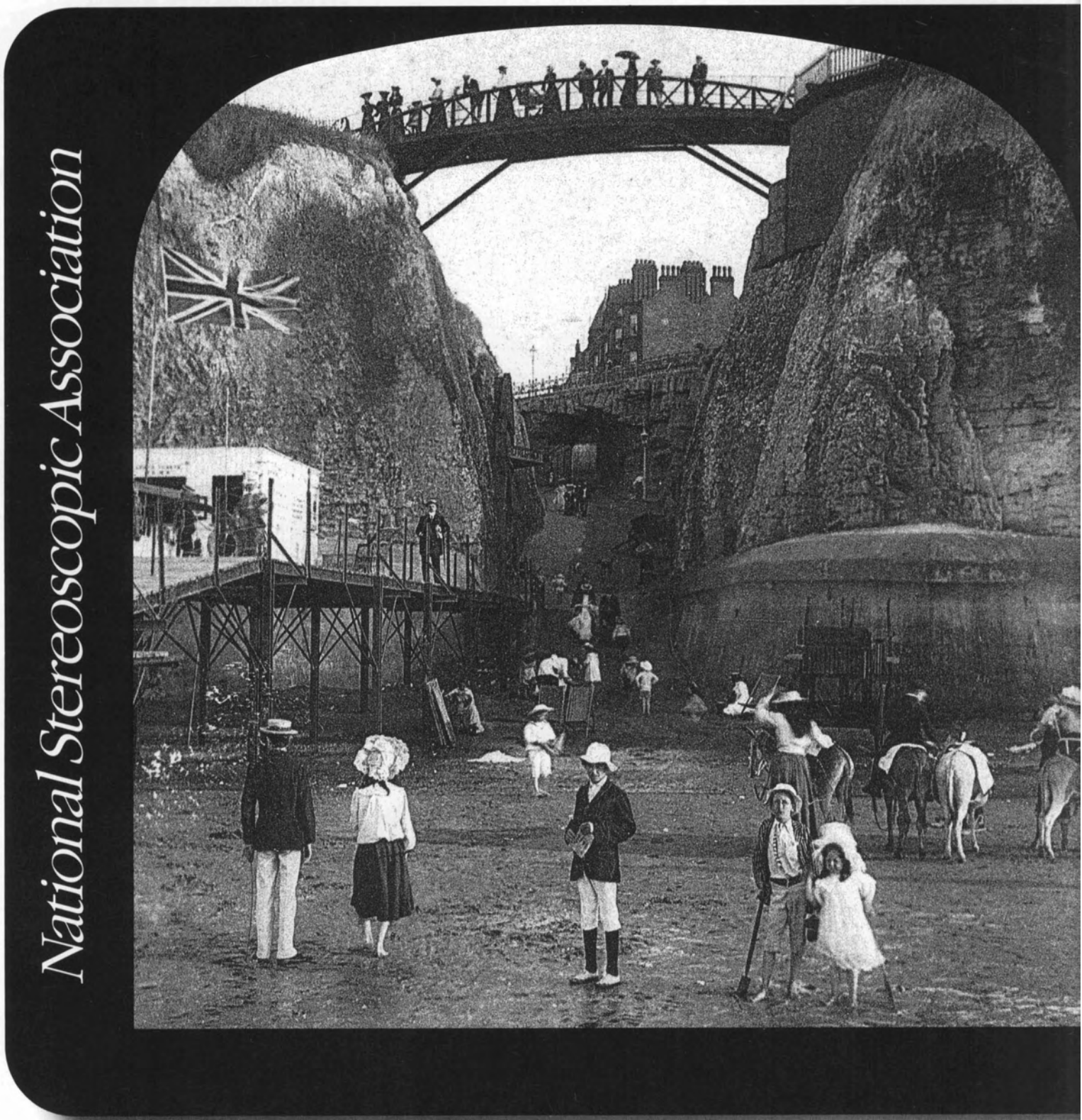
LL. No. 24, "MARGATE. - Newgate-Gap from the sands." This British seaside resort was one of several featured on early 20th century stereo postcards published by "LL" using a version of the collotype photo-mechanical reproduction process. Several of the now rare cards are illustrated in "The Stereo Postcards of LL" by John Bradley.